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LITERATURE.

Memorials of the Civil War between King Charles I. and the Parliament of England as it affected Herefordshire and the Adjacent Counties. By the late Rev. John Webb. Edited and completed by Rev. T. W. Webb. (Longmans.)

THESE pages are but a fragment of what their author had intended. They have been completed by the affectionate hands of a near kinsman; but, without wishing to cast the slightest shadow of doubt on the reverent care with which the editor has discharged his labour of love, we may be permitted to say that those interested in the history of the civil wars of the seventeenth century have lost not a little by the elder Mr. Webb having left his work incomplete. It was a brave thing for a man so far advanced in years, and one who had already rendered such good service to historical study, to plan, and in great part execute, an elaborate work of this kind. As an editor Mr. Webb had few equals; as an historian we cannot award to him a high rank, though, as a collector and arranger of materials for history, he will ever be spoken of with respect.

There are not many of us who have anything approaching to minute knowledge of the events which came to pass between that sad day on which Charles I. hurried down to Westminster in the vain hope of arresting the five members, and that other dark morning when the triumphant Independents slew him before the windows of his own palace. The period is a very short one as we count time in histories; but events crowd on each other so thickly, and are scattered so evenly over the greater part of our land, that it is only the specialist who can be expected to retain more than a bare skeleton of them in his memory.

Mr. Webb was a specialist. Although it is evident that he had a wide knowledge of the more important facts of history, we do him no injustice in saying that his faculty lay rather in accumulating minute knowledge than in the grasp of ideas or the application of principles. No man, we believe, who was not a contemporary knew so much of the detail of the great Civil War as it affected Herefordshire and the Welsh border; and, as he was honesty itself, we have a sketch of what, under other circumstances, might have been a most important contribution to our domestic history. As it is, with all shortcomings allowed for, we know of few books which can be read with more profit, if the student be sufficiently instructed beforehand

not to be carried away by the author's very strongly marked sympathy with the losing cause. Partisan histories are not the best instructors of the ignorant, but they are often far pleasanter reading than those uncoloured by feeling. When the party-writer is trustworthy as to his facts, we may well forgive what seems to us obliquity of vision, especially when it shows itself so artlessly. Near the beginning of the first volume we have a paragraph which is a key to the whole. Mr. Webb is speaking of the attempted arrest of Hampden, Haselrig, Holles, Pym, and Strode by the King, accompanied by an armed force and a disreputable rabble of hangers-on of the Court. "If in this act," he says,

"the sovereign was not blameless, and paved the way to his ruin, his friends thought, and impartial judgments have concurred in the opinion, that the fault might have been atoned for by a less penalty than the confusion and misery of a whole nation."

This, of course, indicates that Mr. Webb was a thorough partisan of the King, but it also shows an incapacity to understand the meaning of certain acts or the issues at stake. It is no question of private character or personal liking; perhaps we might be moved, if we had to give an account of the man, Charles Stuart, to speak as warmly in his favour as Mr. Webb would have done. We do not suppose for a moment that Charles was conscious of acting wrongly when he thus violated the privileges of Parliament; on the contrary, we should imagine that he held the deed to be one of no ordinary virtue. The reason why so heavy a penalty in blood and sorrow had to be paid for it was that it was the last of many acts all pointing one way. As to their tendency there could be no mistake. Charles believed that he had a commission from the Almighty to govern his kingdoms, and that to God alone was he responsible. This opinion, though in absolute contradiction to the mediaeval theory, was not a very new one. It had been introduced into England by some of the least creditable of the Reformers, who had used it as a lever with which to overthrow the Papal power, and it had been taken up by the leaders of the High Church party, who had many good reasons, as well as this very bad one, for their devotion to the person and cause of the King. Puritan England (all England, indeed, which was not under the influence of this absolutist tradition derived from the flatterers of Henry VIII.) held a far different theory of the kingly office—one that had been the immemorial tradition of the English people, and had received the sanction of the greatest theologians and legists of the Middle Ages. It, too, in a sense, contained within it the principle of "divine right;" and that phrase, soon to become so noxious to the ears of all who wished well to the liberties of their country, was, in the beginning, almost as frequently on the lips of those who opposed the Court party as on those of the most abject of the royal flatterers. In its simplest form it was the belief that all authority of man over man came from God, and was therefore held by divine right; that the King was the head of the people by divine appointment, and that

obedience in all things was due to him when he did not overstep the traditional liberties of the land, which, equally with the kingship, existed by divine ordination. As time went on, the ideas of each party grew; but at the beginning of the troubles there were none, except a few obscure sectaries, among the adversaries of the King who would not have admitted a "divine right," such as we have described, to have been inherent in his office. Charles, in all good conscience as we believe, held as a matter of firm conviction—perhaps as a religious dogma—that false notion which, as we have said, is to be traced to certain writers of the Reformation period. We do not believe, however, that he directly got it from them any more than that he inherited it, according to the popular legend, from his father. His religious teachers were, as it seems to us, responsible, and they had imbibed it, not from the turbid stream of sixteenth-century polemics, but from French sources. It was but natural, though none the less to be deplored, that they who were fighting so hard a battle against the fiercest form of Romanism on the one hand, and an extreme type of Calvinism on the other, should have had recourse to a theory which seemed to hold out hopes of peace and harmonious rule. A similar state of feeling occurred again some forty years ago. At the beginning of that movement known in the slang of its day as "Tractarianism," almost all its advocates who touched on political subjects advocated theories which are identical with those of Laud and Montague. Wider knowledge dispersed this cloud of the nineteenth century almost before it gathered, and they who now represent the Tractarians are as little inclined to admire despotism as any persons in the realm. Had circumstances so happened that the struggle of the seventeenth century had not been "even unto blood," we may feel certain that the successors of the Caroline divines would have found it needful to separate from their faith this political opinion, founded on misinformation, and forced into acceptance by the exigencies of the times.

That Charles of deliberate purpose set himself to endeavour to curtail English freedom there can be no doubt. That he hated a body, like the House of Commons, composed of elected representatives, and that it was his fixed purpose to lessen its power, if not to abolish it entirely, we fully believe, and therefore have no hesitation in saying that the means taken on the battle-field and elsewhere were needful and just. As a monarch who had betrayed his trust he deserved no mercy; as a good man misled by false theories and limited knowledge we cannot but pity him, nor even refrain from a certain feeling of admiration for one who made a stand for the right as far as he could see it. Although weak on one or two occasions when it was before all things needful to be strong, Charles had no little of the hero spirit of his far-off kin. Nor was he, after all, so much to blame for even his worst political misconceptions as some of those who take the opposite side to that of Mr. Webb would have us to believe. Elected representative bodies have now been employed in governing for some considerable space of time in many parts of the world, and

it has become so clear to most civilised men that this form of rule is the best that has yet been devised, that any man who should deny it in England at the present day would not so much be looked upon as an enemy of his country as a harmless theorist with tendencies towards disease of the brain. It must have been far different then. We had had, it is true, a House of Commons for some centuries; but its history was, for the most part, obscure, and, when known, not at all times by any means edifying. It had usually followed the ebb and flow of the tide of power in the Plantagenet times, had been the accomplice of Henry VIII. in many of his greatest crimes, had been violently Protestant under Edward VI. and equally Papal under Mary, and there were no continental examples to compare it with. Something not far different may have existed once in Spain. A student of folk-moots may point out that a germ of something not very unlike our English Parliament might then also have been come upon in Switzerland. The analogies are very doubtful, and, if real to the eye of an antiquary, could have had no influence on Charles's mind had he known of them, which we may be sure he did not. To him the only known elective assemblies were those in his own kingdoms. Though officially a crime which could receive no pardon, we can hardly look on it as a personal offence—a sin against conscience—that, not understanding their nature, or the vast uses to which they would be turned in after-times, he hated parliaments, and plotted their destruction.

Ardent as were Mr. Webb's feelings of royalism, he but very rarely suffered his personal likes or dislikes to obscure his judgment as to the characters of the men and women who flit past us in his pages. Heroism was heroism to him, whether displayed by Cavalier or Puritan; and he knew his subject far too well to be misled by the malignity of Clarendon or the falsehoods of that mushroom growth of libellers which sprang up when the Restoration had let loose all the viler instincts of the English people. Perhaps the best pages in the book are those which tell us of Lady Brilliana Harley. Though hers were the wrong colours in politics, she was a brave lady after Mr. Webb's own heart—fearless, intellectual, loving, a model of the higher domestic virtues, and above all of a lineage which gives the imagination something to rest upon beside and beyond herself. Her father was Sir Edward Conway, who at the time of her birth was Lieutenant-Governor of Brielle in the Netherlands, a town which had been delivered up to the English in the reign of Elizabeth and remained in our possession until 1616. Her mother was a Tracy of Todington; and she furnishes another instance of the undoubted fact that the female lines of descent are the more important, at least as regards character and intellect. Students of science have come to know this from careful observation; poets and the writers of the higher romance long ago arrived at the same conclusion by a very different intellectual process; but it will be long, we believe, ere those under the influence of fashion and the traditions of feudalism will consent to receive this truth, or even to give

the facts on which it is based serious consideration. Brilliana's letters have been preserved, and were printed some quarter-of-a-century ago by the Camden Society. They show the gentle homeliness of her character in a most favourable light. Though the ordinary reader might not find them entertaining, they are of great value, as they enable us to form some dim picture of what the life of a lady of rank was like two centuries and a-half ago. Unhappily, for us, well-blended natures such as hers,

"A meeting of gentle lights without a name,"

have been at all times rare, and we must not dream ourselves into the belief that most high-born women of her days had characters so balanced, a faith so profound, or a heart so fearless. This Calvinistic lady has been well-nigh forgotten, or "dropped out of history," perhaps because she served a cause which has been, for the most part, unpopular. This cannot, however, be the sole reason, for fate has been nearly equally cruel to Blanche Lady Arundel, Lady Wintour, Lady Savile, and Mrs. Pierson, all of whom were devoted to the royal cause. Lady Harley may be said to have died for the Parliamentary cause, though not actually killed in its service. When Brampton Bryan, her husband's castle or fortified house, was attacked, she was its sole defender, for her husband and son were both far away serving the Parliament in other directions. The forces under her do not seem to have been regular soldiers, but tenants and other non-warlike people gathered together for the occasion. There is, however, some doubt as to this. The "malignants," as the Royalists were called, under Sir William Vavasour and Col. Lingen, laid siege to the place on July 25, 1643. Their first act of warfare is said to have been the murder of a poor blind old man whom they found in the street, and we fear that there is little ground for doubting that they used poisoned bullets and also put poison in a running stream. Mr. Webb, however, it is but just to remark, expresses some hesitation in giving credit to this latter atrocity. Sir Robert's estates were devastated, his deer parks and warrens plundered and laid waste, and the parish church pulled down. When the Puritans injured ecclesiastical buildings they had at least the excuse that they thought they were doing God service by destroying the emblems of what they conceived to be an idolatrous form of worship, but no such indulgence can be claimed for these vindictive men, who, professing to have taken up arms for the defence of the Church of England, avenged themselves on their enemies in a manner as gross as anything which is recorded of the most fanatical Presbyterians. An ordinance of Parliament, as Mr. Webb points out, expressly forbids injury being done to memorials of the dead. These Royalists were under no such restrictions, and had no scruple in defacing the venerable monuments of the Harley family. The siege lasted six weeks, when the enemy were called away, and the brave castellan and her garrison were free. She had never been blessed with vigorous health, and the great strain had been too much for her feeble frame. "When all an-

noyance was at an end, and her adversaries had disappeared, Lady Harley, overworn by fatigue and excitement, sickened and died." Mr. Webb gives from a Royalist newspaper, the *Mercurius Aulicus*, published at Oxford, a contemporary notice of her death, for which, to find a fitting parallel, we must refer to a file of some one of the French newspapers issued during the Reign of Terror.

The Appendix contains imprints of many original documents, which will be of service to historical students, and we must not fail to remark that there is a most excellent Index.

EDWARD PEACOCK.

Basque Legends. Collected by Rev. Wentworth Webster. Second Edition. Together with Appendix: Basque Poetry. (Griffith & Farran.)

WE were in hopes that the second edition of Mr. Webster's interesting collection of Basque Legends would have contained some further evidence in support of his statement that "we have borrowed 'Jingo,' 'by Jingo,' from 'Jinkoa,' 'the deity,'" in Basque. But it does not, and we are as far off the truth about Jingo as ever. Mr. Webster deserves credit for an ingenious guess, but a little proof would not be amiss. Since Mr. Webster's book first appeared, the literary history of the expression "by the living Jingo" has been traced back to a period nearly half-a-century anterior to the publication of *The Vicar of Wakefield*, in which it was long supposed to have occurred for the first time in print. But its origin still remains obscure. There is another point in one of the Legends which well deserves further elucidation in any future edition. A man who wishes to imitate a witch's flight through the air fares very badly in consequence of saying "Over the clouds and under the hedges," instead of "Under the clouds and over the hedges;" whereupon Mr. Webster remarks,

"The blunder is confounding 'dessus' (over) and 'dessous' (under). This shows that the tale is originally French, or at least the witch's part of it; for this punning mistake could not be made in Basque."

Verbal tests of a story's migration are so rare that this passage is a very valuable one, provided only that Mr. Webster is correct, not, of course, in his rendering of the Basque, but in his discovery of the French equivalents for the Basque prepositions. He will render good service if he can find a version of the French story in which the words "dessus" and "dessous" are used. In those which we have seen other words were employed, and the troubles of the aeronaut were due to a confusion of ideas, not to a "punning mistake."

The Appendix on Basque Poetry, which Mr. Webster has added to this second edition, contains much interesting information. Among the Basques, we are told, poetic excellence is as rare as the faculty for rhyming and improvising is common. In certain districts of the Pyrenees, the pastorelle, "a representative and survival of the mediæval mystery," is still performed. Mr. Webster saw one at Garindein last April, in which almost all the

parts were played by girls. "The heroines of the piece wore blue or scarlet jackets, with long white skirts; the lady-heroes had shorter skirts and white unmentionables;" the chorus consisting of what are "invariably called 'Satan,' who are represented by "three middle-aged men in buff breeches and white stockings." Another kind of dramatic performance, "the charivari, or masquerade, more unfettered and impromptu" than the pastore, is occasionally, but rarely, acted in all parts of the Pays Basque. But Basque poetry is generally lyrical. "There is no epic in Basque, and scarcely any narrative ballads." The few sonnets which exist are mainly translations or imitations. But songs and hymns are plentiful, though not very artistic. The historical songs of the Basques are "few and doubtful." Of the two which have become best known abroad Mr. Webster gives both the text and a literal translation. The *Leloaren Cantua*, or "Song of Lelo," was discovered in the archives of Simancas, towards the close of the sixteenth century, by a notary of Zornoza, who was commissioned by the Junta of Biscay to search the principal libraries of Spain for documents relating to the Basques. That it is one of the oldest fragments of Basque poetry, says Mr. Webster, hardly admits of doubt. But he is not inclined to consider it, as some native scholars appear to hold, as "contemporary with Augustus." The date of the other is less uncertain. The *Altabiskarco Cantua*, or "Song of Altabiscar"—a ballad which was accepted as a genuine specimen of ancient Basque poetry by Fauriel, Francisque Michel, the editors of the *Revista Euskara* and of the *Cancionero Vasco*, and many other scholars, native and foreign, and which has been recently cited in England as "a corroboration of the *Chanson de Roland*"—turns out to be, what one would have thought a very slight inspection would have shown, a modern forgery. Such a stanza as

"Fly, to whom strength remaineth and a horse!
Fly, Carloman, red cloak and raven plumes!
Lies thy stout nephew, Roland, stark in death;
For him his brilliant courage naught avails.
And now, ye Basques, leaving awhile these rocks,
Down on the flying foe your arrows shower!"

does not inspire confidence. The MS. of the poem was found, it was said, towards the end of the last century, in a convent at Fuenterrabia, "by La Tour d'Auvergne, the celebrated 'premier grenadier' of the French army." It was first printed about 1835, and it achieved a great success. Some scholars, however, steadfastly refused to believe in it. At length appeared a letter from M. Antoine d'Abbadie stating that it had been composed in French about the year 1835, and turned by another hand into "modern but indifferent Basque." M. d'Abbadie has subsequently stated that "he knows not only the house, but the very room in which the song was first composed." Its history, as Mr. Webster justly says, "shows the little value of subjective criticism"—whether the authenticity of the song of Altabiscar is concerned, we may add, or the origin of the word Jingo. The specimens of Basque lyrics which Mr. Webster gives serve as confirmatory evidence of the justness of his statement that, while versification is very common among the Basques, high-

class poetry is extremely rare. Still they are by no means deficient in interest.

W. R. S. RALSTON.

MARRIAGE IN FRANCE UNDER THE "ANCIEN RÉGIME."

Les Mariages dans l'ancienne Société française. Par Ernest Bertin. (Hachette.)

It is not everyone who can write an attractive and readable book on the "Grand Siècle" of Louis XIV. There is, indeed, no difficulty in becoming thoroughly acquainted with the period. The path of research which leads through the works of such writers as Saint-Simon, M^{me}. de Sévigné, Bussy-Rabutin, M^{me}. de Caylus, and the others is strewn with flowers. But herein lies the danger and the pitfall into which the rash are easily betrayed. A modern writer dealing with this epoch, quoting and referring to these masters of French prose in the days of its Attic grace and perfection, provokes a comparison which only a very few can endure. Sainte-Beuve says somewhere that a *femme de chambre* in that age wrote spontaneously better French than cultivated members of the Academy can write now. Sainte-Beuve could say such things in his arch way without fear that his words would be taken too literally. But there was a grain of truth in his remark which is worth bearing in mind. More, however, is involved than a question of mere style. The age of Louis XIV. has suffered in recent times from the exaggerated praise which writers like Voltaire heaped upon it in the last century. By calling it the "most enlightened age that there ever was," as Voltaire did in the first sentence of his famous book, he provoked a just reaction against such over-praise. Enlightened the age of Louis XIV. was not. During his reign France retrograded in wealth, population, and in all the more vigorous qualities of national life. The criminal procedure was barbarously cruel; prisoners were tortured to obtain confession of guilt; the common form of execution was the atrocious breaking alive on the wheel; a belief in witchcraft pervaded the highest classes; sorcerers were burnt at the stake; the most sober, industrious, and valuable portion of the population, the Protestants, were persecuted with savage ferocity. Such an age can hardly be called enlightened without an abuse of language. Nevertheless, in spite of these blemishes, the age of Louis XIV. was a very memorable one, and, taken all round, by far the most brilliant in the history of the foremost nation of continental Europe. The French have never ceased to take a pride in its splendour, costly as that splendour proved to be. In arms, in arts, in literature, in manners, France then held an hegemony in Europe which, while human nature remains as it is, can never fail to stir national self-esteem. The reign of Louis XIV. unites for the French similar glories to those which we find scattered in the reigns of Edward III., Elizabeth, and Anne. But the special feature of the age, and that which makes it memorable in history, is the union of society and literature, the mingling of classes often, and even generally, distinct—the men of letters and the men and women of

fashion. A faint image of such a combination may be found elsewhere, as in the case of Chesterfield and Walpole in England, and at the Court of Weimar in Goethe's time; but it was only an image, and drawn from the French model. It is noteworthy that the French have no equivalent for "Grub Street." From the time of Malherbe, or even Montaigne, French authors were men of the world. No literature ever smelt less of the lamp or the wineshop. This was, indeed, a source of limitation and narrowness. The poet wrote with an eye too steadily fixed on the *salon* to be at leisure to follow the Muse into solitary places of sublime inspiration. But what individuals lost, society gained. The general diffusion of culture and of a broad and genial taste for things of the mind is shown by the number of accomplished women who, without a thought of authorship as a profession, have yet left admirable writings. Our Lady Mary Montague, not in all things a model of feminine grace, is yet a welcome figure among the wits of her day. But to our Lady Mary the French can oppose a score of distinguished women her equals in wit and her superiors in manners. Loftier poetry, deeper thought, wider scholarship, may be found than those of the age of Louis XIV.; but for broad and genial culture that age is even yet unsurpassed.

M. Bertin is not without gifts for writing that minor form of history which chiefly deals with society and manners. He is painstaking, accurate, and writes in a correct, scholarly style. But he has not much lightness of touch, and is apt to crumple the delicate flowers with which he forms his bouquet. A pervading fault of the book is a want of clearness. We miss in his pages the admirable lucidity of French prose. This may partly be excused by the nature of the subject. Everyone knows how confusing are genealogies, and how only the utmost skill and care in the use of the personal pronouns can prevent obscurity. M. Bertin's book is full of genealogies, and he is not always as careful as he might be in avoiding the inevitable obscurities of his subject. His idea has been, he says in his Preface, "to study French society from a new and instructive point of view at a moment when it tells us a great deal about itself—when it gets married." The idea was better than its realisation, or perhaps it was one of those ideas which promise more than they keep when worked out. The preliminaries of a *mariage de convenance*, the plots and the counterplots of match-makers, are not often either novel, instructive, or amusing, and the subject has a certain monotony. But its gravest defect is the impossibility of kindling or feeling any lively interest in persons who hardly appear on the stage before they leave it. We have all the trouble of making their acquaintance and learning who they are and their relationships; and then, as soon as we are in a position to listen to a story about them, with some chance of understanding it easily and pleasantly, they retire, and their place is taken by others with whom the same trouble has to be gone through again. M. Bertin might have made his book either a collection of anecdotes, a lively and amusing farrago of

good stories, or he might have made it a systematic survey of all the important families in France, whether in Church or State. He seems to have aimed at a combination of both plans, and the success is dubious. Any reader of Saint-Simon or M^{me}. de Sevigné will recollect dozens of piquant stories which are not reproduced in this volume. One rather respects M. Bertin for his disdain for the somewhat subordinate character of a mere collector of anecdotes, and for his adherence to the promise of his title-page. And yet he has not followed his plan with thoroughness when it threatened to lead him into arid places too far removed from the centres of wit and politeness. If France contained three noble families more illustrious than any other, it was the houses of Montmorency, Laroche-foucauld, and La Tremoille. Yet they are only briefly and cursorily alluded to in M. Bertin's pages.

I should be sorry to be unjust to M. Bertin, and I therefore quote one of his best passages.

The question was to bring about a marriage between the Duke of Mantua and M^{lle}. d'Elbœuf. Neither of the parties most nearly concerned wished for the union; but others did, and they were powerful enough to obtain their own way. The King gave his consent, on the condition that the nuptials should be celebrated at Mantua, and not in Paris. The Duke rode away towards Italy, and his betrothed was to follow him. But a terror seized the schemers of the marriage—viz., M^{me}. d'Elbœuf and M^{me}. de Pompadour (a very different person from *the* Pompadour)—lest this man should escape them after all; so they hurried after him with the other victim, M^{lle}. d'Elbœuf. And thus continues M. Bertin:—

"On the road their fright increased. At Lyons they were to part company. Was it prudent to leave such a doubtful spouse at liberty to follow his natural fickleness? They could not endure the thought, and at Nevers M^{me}. de Pompadour judged it expedient to forestall matters—she urged the Duke to defer his happiness no longer, and to get married at once. The Duke made the best defence he could. In the meanwhile, the ladies sent to ask for a licence from the bishop. But, alas! the Fates were adverse. The bishop was at the point of death (not very considerate of him), and his grand vicar had a tender conscience, was surprised by the demand, and fertile in objections. The Duke all the while was objecting also. At last, urged by three women far less scrupulous than the grand vicar, he yielded. The almoner of his suite was fortunately at hand, was summoned, went up and united the parties in a bed-chamber of the inn. No sooner was the ceremony over than everybody withdrew with sensible promptitude. In spite of the expostulations of the husband, who had no wish for a *tête-à-tête* with his wife, M^{me}. de Pompadour, impatient to be the undisputed aunt of the Duke, stood outside listening at the door. In vain; the conversation was most reserved, and presently the Duke, astonished by the flight of the company, called out for them to return, and she was obliged to re-enter with the rest. But a sufficient interval had elapsed to warrant every conjecture. The Duke, in spite of the late hour, immediately took leave of his wife and started on horseback for his duchy."

M. Bertin is indebted for his facts to Saint-

Simon, but he has transferred them to his own pages with accuracy and spirit.

Again, toward the end of the volume, which is written in a much more easy and flowing style than the commencement, M. Bertin relates the marriage of the young Marquis de Grignan (M^{me}. de Sevigné's grandson) and M^{lle}. de Saint-Aimont with a good deal of liveliness and humour. He seems chiefly to need a more happily conceived plan to produce a useful and agreeable book. He has apparently too little of a quality often carried by his countrymen to excess—the tendency to general and systematic views. In this work on the ruling classes in France under the old Monarchy, there is not a surmise or a suggestion as to the historical causes which led to the French nobility being what it was. As compared with the same class in other countries, as in England, Germany, or Spain, hardly even an allusion is made to the phases through which it had passed in France. And yet a few conceptions of this nature would have lighted up the mass of facts he has collected with sequence and order. His facts are grouped round no principle, and they consequently overlay and conceal each other. Take, for instance, the curious fact to which he has occasion to refer in almost every page—the readiness of the French nobility to make rich misalliances in spite of their fatuous pride of birth. The German and the Spanish nobles were as proud, but nothing could induce them to marry beneath them. Madame the mother of the Regent Orleans is never tired of expressing her scorn for this depravity, as she regarded it, of the French in this respect, so alien from the usages of her native Palatinate. The practice took its origin in the circumstance that in the time of Louis XIV. the French nobility had ceased as a class to discharge any important political functions. They were merely ornamental, and had no occupation except as officers in the army and navy. But their position was expensive, though practically useless, and rich wives taken from the Tiers Etat were absolutely necessary to save them from ruin. To explain how this state of things came about is one of the first problems presented by the history of France, and on its solution depends the rational comprehension of that history. A comparison, again, of the ornamental or effete nobility of France in the seventeenth century with the vigorous nobility of Germany would suggest many interesting *aperçus*; and if the view were extended to England—where it should be remembered, as Mr. Freeman says, that there never was a nobility at all in the Continental sense—more light would be thrown on the subject. England from an early period had an aristocracy, which is something very different from a nobility. The difference between the two countries is shown by the fact that no public honours or position in the State sufficed to efface the memory and almost the disgrace of a plebeian origin. When the Duc de Gesvres wished to insult and humiliate the Duc de Villeroy, he reminded him before the courtiers that they were both of them descended from Secretaries of State who were only members of the Parliament of Paris. Villeroy was duke and peer of France; his father had been the same; and his grandfather had been Minister

of State for fifty years under four different kings, and was especially valued by Henri IV. In position and qualities he very much resembled his contemporary, Lord Burleigh, the favourite of Elizabeth. Yet this illustrious pedigree was not sufficient to protect his grandson from the insult of having his remotely plebeian ancestry cast in his teeth; and, what is more, to prevent this grandson from feeling it himself as an unbearable disgrace. "He would have liked to die on the spot," says Saint-Simon.

M. Bertin is careful and correct in his references, and the book shows signs of having cost a good deal of pains. But he is hardly justified in saying that the suspicion of having poisoned Henrietta of England, Duchess of Orleans, has never been entirely removed from the shoulders of the Chevalier de Lorraine. It is exceedingly doubtful that she was ever poisoned at all. Anyone curious on this point should read an admirable article by M. Littré in an early number of the *Revue Positive*, where he will find the sciences of medicine and pathology made to throw great light on an obscure question of history.

JAS. COTTER MORISON.

The Cities and Towns of China: a Geographical Dictionary. By G. M. H. Playfair, of H.M.'s Consular Service in China. (Trübner.)

THE volume before us is, in the main, a revision and rearrangement of Biot's well-known work of nearly forty years ago, which is now scarce and, to some extent, out of date. To the ordinary English student Biot's gazetteer is only intelligible with much care and practice, as the method of transliteration adopted is, of course, French, and in a French dress Chinese sounds often assume an unrecognisable appearance. Mr. Playfair, on the other hand, has adopted Sir Thomas Wade's system of orthography, which is, perhaps, not very wise, though to some extent difficulties arising from the adoption of the northern sounds are obviated by giving the sounds of the southern dialect in their proper alphabetical order, with references to the numbers under which the desired information will be found. The Dictionary contains 9,037 entries in all; but though Mr. Playfair has added to Biot's work from Chinese and other sources, he seems to have left something undone, for we have tried to find some well-known places, but have failed to discover any trace of them. Such accidents, however, will necessarily occur in any description of index, and will not detract from the general value of the work to the student and the traveller. To the latter class, which is increasing year by year, it will prove especially useful, though, from what Mr. Playfair himself says, too great reliance must not be placed on the latitudes and longitudes given. He would, indeed, probably have reaped some advantage from consulting a little book entitled *Topography of China and Neighbouring States, with Degrees of Longitude and Latitude*, issued by his own printers in 1864, but of the existence of which he appears unaware. In the Appendix to Mr. Playfair's Dictionary we have a synoptical table of the administrative cities of China arranged alpha-

betically under their provinces; and, last of all, we regret to find no less than six pages of "corrigenda"—a list which makes us doubtful as to the precise measure of gratitude justly due from Mr. Playfair to those who undertook to see the work through the press. Taken all in all, however, the work is the most generally useful of all those relating to China which have been published in recent years, and has been produced at the cost of an immense amount of labour and patient drudgery. The result achieved is all the more creditable to one of the junior members of the Consular Service; and this work, we hope, may prove the precursor of other useful literary efforts on his part.

EDW. DUFFIELD JONES.

NEW NOVELS.

Alan Dering. By the Hon. Mrs. Featherstonhaugh. In 2 vols. (R. Bentley & Son.)

Grisel Romney. By M. E. Fraser-Tytler. In 2 vols. (Marcus Ward & Co.)

A Modern Greek Heroine. In 3 vols. (Hurst & Blackett.)

Mervyn O'Connor, and other Tales. By the Earl of Desart. In 3 vols. (Hurst & Blackett.)

The Challenge of Barletta. By Massimo d'Azeglio. Rendered into English by Lady Louisa Magenis. In 3 vols. (W. H. Allen & Co.)

A Red-Rose Chain. By Maggie Symington. (James Clarke & Co.)

THE well-worn theme of two people who are just suited to one another, and know it, marrying the wrong persons, but coming together after being so parted, forms the plot of *Alan Dering*, varied only by the convenient disposal of the superfluous husband and wife, who are good enough to die from natural causes. Mrs. Featherstonhaugh opens her story much better than she carries it on, and there are some gleams of promise in the first introduction of her chief heroine, Cecil Ruthven, who is sketched in with vigour. But scarcely any attempt is made to work the sketch up into a finished portrait; and such attempt as is made goes for very little, since the frank, unconventional girl of the first volume becomes in the second almost as commonplace as the hero, who is a very poor lay figure, having done duty in five hundred novels before. There is a subordinate episode, of a marriage between a young man of position and a circus-rider, which has been mismanaged. Mrs. Featherstonhaugh has (wonderfully for a lady) got her law right in one particular, and represents the marriage as invalid by reason of a false name in the banns. But she describes this as an arrangement made purposely by the woman, in full knowledge of its legal effect, in order that, while her conscience is satisfied by the moral and religious validity of the rite, the man may be at liberty to deny the marriage and prevent his disinheritance. But she is described towards the end of the story as chancing to overhear this very invalidity pressed by the family lawyer on her husband's attention, and as being driven thereby, on his sudden death, to infanticide. These two halves do not fit,

and the trial scene, suggested by *The Heart of Midlothian* and *Adam Bede*, is not a success. The grammar is more than hazy in several places, and we get, for example, such a phrase as "these sort of entertainments always are" from the hero, with proportionately slipshod remarks from the minor characters. But the book is pure in tone, and by no means unreadable.

Grisel Romney is also a story of matrimonial arrangements going wrong, but coming right in the end, though by a different road from that pursued in the previous novel. There are two heroines in the book, and the lady who gives her name to it does not play so leading a part as the stately Lenore Fenton, who might quite as fitly, if not more so, have occupied the title-page. She becomes engaged to a young literary man, Jack Hunt, whom she meets first in a railway accident, and afterwards at a country house; but she is obliged, in consequence of family troubles, to marry a wealthy peer much her senior. Jack Hunt, looking about for revenge and consolation, falls back on *Grisel Romney*, a mere child in years and development, the youngest daughter of a country squire. Though seeing that she is, without knowing it, more than half in love with the heir to a neighbouring baronet, who has been a sort of brother to her from infancy, while the young man is thoroughly in love with her, Hunt avails himself of her ignorance of her real feelings, and persuades her to engage herself to him, as she heartily likes him, and knows nothing about love. In the end, after a good deal of by-play, things are brought straight—on the one hand, by Lenore growing to love her elderly husband; and on the other, by *Grisel's* discovery of her own and Reginald Mainwaring's real feelings, and her consequent release by Hunt, whose own final capture by a young lady who has angled for him from the first is implied, though not decisively stated. The story is neatly put together and gracefully told; but Jack Hunt, the leading male character, is not a success, being too obviously a lady's notion of what such a man would be, and very unlike the real man himself, who would certainly not have stepped in to spoil sport after the fashion of the story. But the social sketches are clever, and the two girl figures both well drawn, the childish one especially, which so far justifies the choice of the title.

A Modern Greek Heroine bears no indication of its authorship, and may thus be conjectured to be a first effort in fiction, a view favoured by slight occasional crudity and by absence of the special knack of fitting all the parts together so as to make the story move easily. But the book is distinguished from the ruck by that rarest of qualities—marked originality in conception and treatment. The character of the heroine, a typical Bohemian, is as new and fresh as it is possible to be after so many writers have toiled at similar themes, and is depicted with blended unity and complexity in a manner which speaks highly for the writer's psychological insight. She is Greek only by race, having been educated in a French convent from childhood, after her father's violent death in a Cretan rising against the Turks; and the whole scene of the story lies between London and a small

town in the Home counties; so that the implied promise of the Cretan ballad quoted on the title-page is not kept, and we hear nothing of klephts and palikars, of Thessaly and Epirus. The young lady bears, like the heroine of the ballad, the appalling forename of Bourbachokátzouli, to which is added the more harmonious surname Valettas; and we can scarcely wonder at the comment of another cleverly drawn girl in the story, that the first name looks something like Beelzebub, whereupon she alters it into Beelzebubina. Miss Valettas, at the outset of the story, turns up a drenched, penniless, and starving outcast in London one night, at the lodgings of a newly ordained curate in a Bermondsey parish, whose help she asks, and who hesitates between his strong belief in her being a disreputable impostor and the attractiveness of her appearance and manner. This curate, Frederick Sarleigh, is in his way nearly as clever a portrait as the Valettas herself, and the accuracy with which he is set before us argues masculine authorship: for though a woman might have given us the heroine, only a man could have drawn the weak, nervous, touchy, self-conscious, vacillating parson for us without making him either a lay figure or a mere fool; whereas he has an individuality and a brain of his own, such as they both are. A third proof of the author's skill in delineating character is found in the family group of Sarleigh's mother and three sisters, all of them cleverly sketched in, though not elaborated as the principal character is. The commonplace, feeble, but right-principled and conscientious eldest sister, Alice; the shallow and conceited beauty, Ethel; and, above all, the soured and ill-conditioned youngest sister, Lilian—the same who invents the diabolic name for the heroine—are all well put before us. An artist who plays an important part in the story is less individualised, and suggests a more conventional notion of his class as present in the author's mind; but that may be quite as much from the slighter pains which have been given to working up the sketch. The sense of humour manifested throughout is keen, and, while its most subtle manifestations are to be found in the dialogues between Sarleigh and Miss Valettas, its broader form is displayed in the account of the sojourn of the latter in a Sisterhood, where she is about as congruous an inmate as the proverbial bull in a china shop. The writer holds up the seamy and sordid side of Sisterhood life to the reader's view with no little skill, and with an apparent knowledge of what he is describing, which goes far to convey the belief that his sketch, though all but avowedly a caricature, is also a likeness, at any rate of one of those communities whose ideal is that of a barrack under martial law, with all a barrack's bareness, filth, and discomfort, rather than that of a united family wherein high thinking is even more conspicuous than plain living. Unfortunately, it is just the very persons who might be the better for learning the impression they make on a shrewd observer who will never see or hear of his strictures. But, as already remarked, the interest throughout centres round the heroine, and the reader is kept in doubt to the very end as to that question of her character which puzzles Sarleigh on her first introduc-

tion. That she is mercurial, pleasure-loving, extravagant, sharp-witted, not at all averse from fibbing, and that she considers that "respectable" means "like other people in a stupid way" are shown from the outset; as also that she has a past about which she does not choose to talk, while she does talk freely enough on subjects and in language about which the "young person" is not usually supposed to know anything. But whether her friends or her detractors be right does not appear till the last, and we shall not disclose the secret. We hope for more work soon from this new writer, for he has got the root of the matter in him.

Lord Desart's collection of stories is not a very important contribution to light literature. *Mervyn O'Connor*, which takes up nearly a volume and a-half out of three, served originally as the *feuilleton* of one of the "Society papers," and might very well have been left to its columns. The story, which is autobiographical in form, consists of two main strands, one of which is simply *Digby Grand*, as nearly imitated as Lord Desart's powers allow, which is not very close in point of merit, while the other factor is a coarsely drawn domestic tragedy, involving the dishonour of the fictitious writer's mother, his own consequent illegitimacy, and his homicide of his own father in a quarrel about their pretensions to the same married woman. Whatever opinion may be passed on the fitness of such glaring colours for the purposes of light fiction, at any rate to represent them as laid on by the very person most interested in their concealment, and as finally touched up by his mother with a view to publicity, is something worse than a mere error of literary judgment. The second story, if not in quite such bad taste, has no greater merit of other kinds, and is quite as improbable. A brainless, selfish, vicious gambler marries a beautiful, clever, and wealthy heiress, whose money he begins to fling away, soon after the honeymoon, on his old courses, ostentatiously deserting her in favour of an actress. The wife pretends to retaliate, and, joining one of the fastest sets in London, allows herself to be talked of everywhere, till the husband gets frightened and jealous, and falls in love with her anew, undertaking at the close to go down and stay contentedly with her at the country seat where she plays Lady Bountiful—as if a detected artifice would or could work a radical change in such a character! Two short tales which succeed are a little better, though barely up to the level of the lesser magazines, and then comes an attempt in the style of Mr. Wilkie Collins, as the first story aimed at that of Major Whyte Melville. It is an open question whether the kind of story which Mr. Collins is pleased to produce be worth writing at all, but it is quite certain that unless well written in its way, it is naught. And *The Arlmore Mystery* is not well written. *The Pride of Kilclare*, on the other hand, is very fairly done, and quite the best item in the volumes; and *The Ace of Spades*, though worked out with entire improbability, has some vigour. But the remaining sketches—three of which are intended to be humorous, and the two others to be romantic, one of these two further attempting

a supernatural element—are very poor stuff. There is not entire absence of literary faculty in Lord Desart, for he shows here and there a certain rough power, and he is not exactly dull; but he lacks taste, self-restraint, and diligence. The first defect is probably incurable, but if the two others were remedied, he might yet do some tolerably good work of his kind.

The historical novel which Lady Louisa Magen is has translated will be recognised at once by all students of Italian literature under its primary name, *Ettore Fieramosca*, which she does not give, but which better describes it than the secondary title, *La Disfida di Barletta*, which she has chosen, descriptive of a mere episode at the very end of the tale, which, though important for the patriotic aim of the author, and one of his best pieces of description, is not so integral a part of the narrative as is the tournament at Ashby-de-la-Zouch in *Ivanhoe*. It is needless to criticise a work which has been for nearly half-a-century before the world; and it is enough to say that the translation is fluent, and on the whole, bating a few slips (chiefly in geographical names), correct enough, though an occasional colloquialism, almost slangy at times, mars its diction, and makes it so far an inapt reproduction of d'Azeglio's polished style. We may add that this is not the first version of the story. It was translated by M. H. Rankin so far back as 1836.

A Red-Rose Chain is a semi-religious novelette, which seems to have served as the *feuilleton* of a newspaper, and to have suffered somewhat from that mode of issue, as there is an effort made rather to equalise the amount of incident throughout, so as to provide interesting matter for each instalment, than to subordinate the details to the gradual evolution of the plot. The motive of the story is the contrast between the lives of two brothers, one of whom marries rank, money, and beauty, while his real affections are given elsewhere; and the other who is contented to work hard for a small wage, and to marry where he loves, in a humbler station. The story is well-intentioned and kindly, but does not exhibit much literary power, and its most interesting feature is a description of hypnotic clairvoyance in one of the characters, for which the author appears to vouch as a narrative of facts.

RICHARD F. LITLEDAL.

RECENT VERSE.

Hesperus, and other Poems. By Charles De Kay. (New York: Scribners; London: Sampson Low and Co.) It is with very great pleasure that we recognise in this newest volume of American verse a contribution to poetry of undoubted value and originality. It is wholly free from the note of imitation which appears in many of its fellows, and also from the curious smell of the lamp of which much American verse is also redolent. Mr. De Kay has gone into the fields and woods, the streets and squares, of his own country, and has told us what he sees there with the accompaniment of music which is in the first place harmonious and in the second his own. Here is an instance:—

"ON REVISITING STATEN ISLAND.

"Again, ye fields, again, ye woods and farms,
Slowly approach and fold me in your arms.

The scent of June buds wraps me once again,
The breath of grasses sighs along the plain.
Ye elms and oaks, that comforted before,
I heard your welcome as I heard of yore.
The night-blue sky is etched with dusky boughs,
And at your feet the white and huddled cows
Are breathing deeply still. Is all a dream?
Or does the hillside with a welcome gleam?
Ye lofty trees, know ye your worshipper?
Know ye a wanderer ready to aver
Yon branch leans downward to his eager face,
Yon bush seems following on his happy trace?
The cedars gossip softly one by one,
Leaning their heads in secret; on and on
The whisper spreads from new-born larch to fir,
Thence to the chestnut, tender yet of bur,
And now the fragrant blackberry on the moor
Says the same word the white beech mutters o'er.
A spice-birch on the fringes of the wood
Has lain in wait, has heard and understood.
The piny phalanx nods, and up! away!
Tree tops have spread the name to Prince's Bay."

It does not require a very adroit "Devil's Advocate" to find out what is to be said against this. The couplets are sometimes disjointed or abrupt in their sequence; the rhymes require occasional apology; here there is a conceit, there an awkward word picked up and used for want of patience or skill to select a better. But with all this there is an unmistakable turn about the piece which shows that Mr. De Kay has got the root of the matter in him. This conclusion could be amply borne out by other citations, all, or most of them, of the same landscape kind. As yet, Mr. De Kay does not seem to us to have got much beyond landscape; his figure-painting is uncertain, devoid of individuality, and sometimes even borrowed. But there is no better school for a young poet than the observation of nature, and the translation of it into verse. The freshness and truth of his original keeps him from the mannerism which the poetry of the heart, and of the affections, and of the religious sentiments, and of the philosophic emotions, and of all the other grand schools is apt to engender. When he can give an unhackneyed account of the simplest and commonest facts he may be trusted in time to deal with what is complicated and abnormal. For much that is in this book, even for whole sections of it, we have no particular fancy. But, even in these, there is a negative promise, while, in the "Poems out of Town," from which we have made our extract, and in some others there is promise of a kind very positive indeed. The "Song" and "Ode" "to Winter," the piece in the miscellaneous section called "Weeping Willows," and in parts the longer and more ambitious poems called "Indian Clove" and "The Two Giants" are all excellent—perhaps the weakest section is that generally headed "Amatory." Mr. De Kay does not as yet display much capacity as a passionate pilgrim, but as a pilgrim observant and appreciative there is very much to be said for him. It is seldom that we feel inclined to counsel any poet to undertake a long poem, but the inclination certainly comes upon us in Mr. De Kay's case. His faculty of fresh and quaint handling of nature would be invaluable for the ornaments of such a poem; whether he possesses a faculty for producing its solid structure we cannot say, but we should like to see him attempt it.

Snatches of Song. By F. B. Doveton. (Wyman.) Mr. Doveton's snatches are both grave and gay, and the latter are better than the former, though neither are bad. In his comic work the author seems to have set Hood chiefly before him as a pattern, and he has followed that writer's example by being very lavish of his puns. His parodies are, perhaps, the best things he has produced, and some of these are extremely close and very happy. We may instance, in particular, "Hard Times" and "The Frozen-out Foxhunter."

Fanny. By Claude Duval. (Simpkin, Marshall and Co.) We are afraid that Mr. Claude Duval has inherited some of his famous namesake's confusion as to the rights of property. Let us hasten to say that we do not in the least accuse him of making free with other people's verse. But to call a book *Fanny*, and to include in it verses addressed to Julia, Agnes, Anna, and many other young ladies seems to argue irregular ideas. Mr. Duval does not seem to have been happy in his loves. The conduct of Julia in particular vexed him, and no wonder. At one time we are told,

"She whispered lovingly, 'I will be thine ;'" but then it seems that she took to "floating down corruption's fatal stream," and to displaying "with eagerness her blemished charm" in public gardens, and at fairs and races. We cannot help thinking that Mr. Duval would have been wiser as well as kinder had he kept this undoubted misconduct of Julia to himself.

Learchus : a Romance of Athens. By J. Williams. (Wyman.) This dramatic romance shows, in its blank verse, its lyrics, and its occasional prose interludes alike, a considerable literary faculty and good scholarship. A certain want of definiteness of interest about the characters alone prevents us from speaking more highly and in more detail of it.

The Works of Bret Harte. Vol. I. Poetry and Drama. (Chatto and Windus.) Although Mr. Bret Harte's works are already well known and widely admired in England, a new, more complete, and more convenient edition of them is sure to be welcome. The present volume contains not merely the admirable poems in dialect which, with the "Heathen Chinese," the lamented disruption of "The Society upon the Stanislaus," and the incomparable history of "Thompson of Angels," for their main attractions, have most solidly established the author's reputation, but many other poems, serious and comic, many of them much less known. A drama—"Two Men of Sandy Bar"—which completes the volume, will perhaps not give Mr. Harte quite the rank among dramatists which he holds among humorously pathetic poets and prose-writers.

A Wreath of Songs by the Cambridge Lotus Club. (Deighton, Bell and Co.) We do not know whether the extraordinary badness of the periodical called *College Rhymes*, which used to be published and, for aught we know, may be published still at Oxford, has stirred up the undergraduates of the sister university to emulation. If it be so, they have failed; for there is nothing in this little volume to compare with the average imbecility of the Oxonian *Parnasse*. These "songs" possess no special merit, but also no special demerit, and there is no reason why some of their writers should not do good work hereafter. "A Political Allegory" is even a rather unusually good specimen of the sober sort of comic verse, and, as an exercise in compound adjectives, the opening poem or "prelude" may be well spoken of.

Argentine, and other Poems. By Shirley Wynne. (Elliot Stock.) A volume of the not uncommon verse, criticism of which must necessarily be as stereotyped as is the verse itself. Mr. Wynne has amiable feelings, loves things that are beautiful, and expresses his sentiments in language that is not ill-chosen, and verse that will very fairly scan. If the enormous number of poem-publishing persons of whom the same may be said be arranged in classes, he belongs rather to the upper than to the lower division. But we cannot attempt to say anything more for him.

Dotty, and other Poems. By J. L. (Glasgow : Maclehose.) Whether in the letters J. L., J. stands for John or Jane we cannot of course pretend to say positively, but the internal

evidence of these poems seems to make for a feminine authorship. "My Ideal" is a pleasingly outspoken poem. The author informs us that

"My true love no beardless Apollo shall be,
No slender Narcissus whose face is his pride,
But a broad-shouldered piece of humanity,
Whose head is as clear as his heart must be wide."

It might be submitted to J. L. that there is no absolute impossibility in the idea of a beardless Apollo possessing a clear head; indeed, Phoebus himself has not usually borne the character of a muddlehead. J. L. then proceeds to inform us that the gentleman's hands may be rough, his features plain, &c., provided that the latter "kindle with love when they look into mine." It is evidently a case of flagrant *besoin d'aimer*. Most of the verse of the book is of a similarly naïf character, though J. L. does not deal entirely in confessions. Some Scotch poems in dialect are the least happy in the book, except—perhaps it is hardly necessary to say it—some translations from Heine.

Alla-Ooddeen, and other Poems. By the Author of "Constance." (Smith, Elder and Co.) The author of *Alla-Ooddeen*, as may be judged by the conscientiousness of his transliteration, is very, very Oriental. His tragedy does not let itself be read with facility, and such versification as

"And fragrance breathes for miasma of death"

does not render the task any the more easy. A poem headed "Sonnet," and consisting of two stanzas of eight lines each, rhymed 1.2.1.2.3.3.3.2, is at least a novelty in sonnets.

Poems. By J. W. Williams. (Elliot Stock.) We are pleased with Mr. Williams for restoring the "h" in "Anthony and Cleopatra," which gives an agreeable effect; but we cannot say that his little book has afforded us much other pleasure. The following lines display, perhaps in doubtful grammar, a view as to the functions of woman in another and a better world which has a rather funny ring of sublimed Mahometanism about it:—

"Wilt thou, sweet woman, in that better clime,
Reflect, as now, supreme eternal love?
Like those bright orbs that round me gleam on high,
Diffuse their light to myriads of the wave,
So thou'lt with loftier love eternal shine
For man's more perfect bliss." . . .

This comes from a poem "To Woman," which was inspired on board the Royal Mail steamship *Douro* by a beautiful lady passenger. Mr. Williams is evidently a dangerous man to have on board, and it is to be hoped that captains keep due watch over such an inflammatory shipmate.

Philip II. : a Dramatic Romance. By John Elford. (Palmer.) Mr. Elford, by entitling his work a dramatic romance, has escaped any reproaches which might otherwise be addressed to him on the score of length. Its subject is the old, but always touching, legend of Don Carlos and Elizabeth of Valois, which the author has treated with rather more respect to history than his famous predecessors, Otway, Alfieri, and Schiller. There are literary blemishes in the book here and there, but it has interest and occasionally power.

The Prince's Quest, &c. By William Watson. (C. Kegan Paul and Co.) Mr. Watson's verse is of a kind so common nowadays as to offer considerable difficulties to the critic who wishes to do it justice. It is unimpeachable from the purely formal point of view, and strongly, perhaps too strongly, tinged with the prevailing affectation of archaic language. But neither in conception nor in expression do the pieces it contains stand out in any way from the common run of verse. "The Prince's Quest" is a tale told in

pleasant enough Chaucerian-Keatsian-Morrisian verse. "Angelo" rather follows the Laureate; and among minor poems some sonnets conclude the volume which have, it seems, already found a place in Mr. Main's vast museum of that form of verse. We can find nothing to say against the book, and little that is distinctive for it.

Monmouth : a Drama. (C. Kegan Paul and Co.) The author of *Monmouth* appears, from his Preface, to have set himself with all his might and main to produce an historical drama capable of being acted. We cannot say that the result impresses us favourably. Of the mysteries of purely stage fitness we do not here pretend to judge. From a literary point of view not much can be said for *Monmouth*. The blank verse is tolerable, and that is all. But from beginning to end there is perpetual offence in the part which the author has assigned to the "beauteous Annabel." The Duchess of Monmouth has historically a noble and stainless fame. Deeply as she was wronged, she did her utmost for her husband, and no word has been breathed against her. The author of this play makes the heiress of the House of Buccleuch wander about in disguise to spy out her husband and his paramour; he makes her indulge in volleys of stage Billingsgate; and, finally, he makes her stand by unmoved, if not triumphant, in the too famous final scene between the uncle and the nephew. This, to our thinking, mars the play throughout, while the other characters and incidents are not such as to redeem it.

Folded Wings. By Edith Skelton. (Griffith and Farran.) We are always loth to criticise religious poetry too severely, unless it be specially trivial or grotesque. Neither of these epithets is deserved by Miss Skelton's verse; and we shall only say that in one of the most difficult of literary undertakings she has not, in our judgment, either failed remarkably or attained any remarkable success.

A Few Lyrics. By an Amateur. (C. Kegan Paul and Co.) Our amateur's first stanza "speaks him," as Ben Jonson says, so fully and fairly that the quotation of it will suffice as a criticism of his book:—

"When over-wrought with work and thought
'Tis sweet to lay them down,
And float at will from every ill,
Carrying but a frown.
To float away from the troubled day
On to an open dawn,
Escaping from your prison home
Through portals of a yawn."

Miscellaneous Poems. By J. Brunton Stephens. (Macmillan.) The readers of minor poetry—to create a class for the sake of argument—must have noticed lately that verse of the humorous kind is rare. Perhaps it is well, for bad comic verse is, if it be possible, more execrable than bad tragic verse. But there is certainly room for privates in the ranks of the regiment in which (Mr. Calverley having gone on half-pay) Messrs. Locker and Dobson are now almost our only officers. Mr. Stephens has tried both serious and comic verse in this book, and both his serious and his comic verse are good; but the latter is, we think, better because more original than the former. The incidents of foreign and colonial life naturally lend themselves better to such treatment than the more hackneyed events of life at home; and Mr. Stephens' sojourn in Queensland has inspired him with a dozen very pleasant burlesques or semi-burlesques. "My Chinese Cook" and "My Other Chinese Cook," with which the volume opens, are both capital; and so are the serio-comic poems which follow—"To a Black Gin" and "To a Piccaninny." "A Brisbane Reverie" is also thoroughly good, and the turn of "Big Ben" is not to be despised. In a few pieces Mr. Stephens comes closer to the common run of the parodies of well-known poems

which most ingenious undergraduates have tried at some time or other. But "The Headless Trooper" and "King Billy's Skull" show him again at his best; while "Macaulay's New Zealander" is a surprisingly good and unexpected handling of that hard-worked savage. We should like to justify our favourable opinion of Mr. Stephens by quotation; but it is impossible, or at least unfair, to dismember long comic poems, and most of his are of some length. The reader may be assured that the book is worth reading, and probably no higher praise can be given to any book of verse in these days.

NOTES AND NEWS.

THE fifth Oriental Congress has been fixed to take place at Berlin in September of next year.

Riquet of the Tuft: a Love Drama, published last week by Messrs. Macmillan, is on good authority attributed to the Rev. Stopford A. Brooke.

AMONG the works shortly to be issued from the Clarendon Press, Oxford, are the *Qur'an*, translated by Prof. E. H. Palmer, forming vols. vi. and viii. of the series of the *Sacred Books of the East*; the second volume of Prof. Campbell's *Sophocles*, completing his edition; *Cicero de Oratore*, book ii., edited by Prof. A. S. Wilkins; *Selections from the Wellington Despatches*, edited by Mr. S. J. Owen; and *A Cycle of Celestial Objects*, being an enlarged and revised edition of Admiral Smyth's work, by Mr. G. F. Chambers.

THE first volume of the *Text-Book of Physiological Chemistry*, on which Prof. Arthur Gamgee, of Owens College, has been so long engaged, will be published by Messrs. Macmillan about the middle of September. This volume, dealing with the chemistry of the tissues, will be followed in a few months by a second, which will treat of the chemical processes associated with the animal functions. We understand that this is a more elaborate treatise than has hitherto appeared on this branch of science. Most text-books on physiological chemistry have hitherto treated merely of one branch of applied chemistry; but Prof. Gamgee, approaching his subject from the point of view of the physiologist and physician rather than of the pure chemist, has produced an advanced treatise dealing with those departments of physiology and pathology which involve a study of chemical facts. The work will be fully illustrated, and will contain a complete account of the literature of each branch of the subject.

MR. CHARLES MARVIN, whose translation of Grodekoff's *Ride to Herat* has just been published by Messrs. W. H. Allen and Co., has been entrusted by Col. Kostenko with the translation of his military work on *Russia in Central Asia*, which appeared at St. Petersburg a few days ago. Col. Kostenko has been connected with the Intelligence Department at Tashkent for twelve years, during which he has visited almost every part of Turkestan. He is now under orders to proceed to Kuldja to join the staff of Gen. Kaufmann. His work consists of three bulky volumes, of twelve hundred pages, and gives information upon almost every point connected with Central Asia. The translation will be taken in hand immediately after the completion of Mr. Marvin's new book on *Merv and the Turcomans*.

THE Home Secretary has issued an order sanctioning the reconstitution of "the Burnett Treatise Fund," as proposed by the trustees, Mr. Webster, M.P., Mr. Grant Duff, M.P., and Sir John Clark of Tillypronie. A special lectureship will now be established in Aberdeen, on the subject of "The History of Religious Thought, with Special Reference to Theism and

the Sanctions of Morality." The first nomination of a lecturer will take place in October 1883. The fund available for payment of the lecturer amounts to nearly £500 for a course of eight lectures.

ACCORDING to a notice in the Berlin *National Zeitung*, Dr. Martin Luther's own copy of the Vulgate, from which he translated the Bible into German, while living at Funker Förg, on the Wartburg (1521-22), has been discovered. The director of a little watering-place in Bohemia, Dr. Schlechta Ritter von Sedmiborsky, is said to be in the possession of the precious volume, for which so many Luther scholars have made the most diligent search. The margin of the single leaves of the Latin volume is covered with a great many corrections, conjectures, glosses, &c., made by Luther, and written in his own hand. A Bohemian paper states that this interesting book was formerly possessed by the Royal Saxon Library, from which it passed a long time ago into the hands of the poet, Fan z Hvezdy. From the latter Dr. Schlechta received the valuable "Handesampler" as a present. There is a rumour that Prof. Curtius, of the University of Leipzig, has offered Dr. Schlechta a sum of fifteen thousand marks for the book, but whether the offer has been accepted we do not know.

THE current number of the *Publishers' Weekly* (New York) makes the gratifying announcement that Mr. Leypoldt will undertake to complete the *Library Journal* to the close of the present year. It is also stated that in October Mr. George P. Philes will revive his *Philobiblion*, with facsimile and other illustrations.

THE new edition of Ormerod's *Cheshire* has just reached its fifteenth part. A subscription portrait of the editor, Mr. Thomas Helsby, is to be added to the work.

THE following volumes of the Clarendon Press educational series will appear early in September:—Shakespeare's *Richard III.*, edited by Dr. Aldis Wright; the *Acharnians* of Aristophanes, by Mr. W. W. Merry; Homer's *Iliad*, Book XXI., by Mr. H. Hailstone; and a *Primer of French Literature*, by Mr. George Saintsbury.

BESIDES their *Boys' and Girls' Annual* for 1881, Messrs. Routledge announce for the coming season *Little Buttercup's Picture Book*, with ninety-six pages of pictures. The same publishers will also issue *The Spanish Match*, by Harrison Ainsworth, with illustrations by F. Gilbert, and *The Man-at-Arms*, by G. P. R. James. Among their "Red Line Poets" we are glad to notice the name of Bloomfield by the side of Thomson, Crabbe, and Gray.

MR. S. L. LEE will contribute to an early number of the *Gentleman's Magazine* an article, entitled "A New Study of *Love's Labour's Lost*," embodying some original investigations into the sources of the chief incidents of the play. Attention will be called, it is believed for the first time, to several remarkable coincidences between the events of the comedy and some contemporary occurrences, chiefly of French history. The names of the leading characters are shown to be identical with those who played the chief part in French affairs after the death of Henri III. in 1589. In February last an article from the same writer, called "The Original of Shylock," also appeared in the *Gentleman's Magazine*, in which he attempted to trace in detail a connexion between the Jew of *The Merchant of Venice* and Rodrigo Lopez, Queen Elizabeth's Jewish physician, who, among other crimes laid to his account in 1594, was charged with having plotted the death of Don Antonio, a popular refugee at the English Court. The facts were chiefly derived from the State papers of the time and other contemporary sources.

It appears that a "Geographical Bee," somewhat similar to the "Spelling Bees" which afforded so much instruction and, we may add, torment a few years ago, threatens to become fashionable. At least, Mr. W. Stokes, *soi-disant* Professor of Memory, has produced under this title a coloured folding globe, twenty-four inches in circumference, to be used as the standard by competitors and examiners.

PROF. WILLIAM W. VALENTINE, whose excellent "Report on Methods of Instruction in Modern Languages," read before the Educational Association of Virginia in July 1878, was mentioned some time ago in our columns, has been appointed to the Chair of Modern Languages in Richmond College, Virginia. He will now have a good opportunity of carrying into practice his theory that, "before studying any other language, the pupil should acquire a knowledge of the mother tongue."

WE are informed that Messrs. Tillotson and Son, proprietors of the *Boston Evening News*, are going to start on a grand scale the publication of original serial stories, or *feuilletons*, in their paper. On September 2 they begin with Mr. Robert Buchanan's *Tryst of Arranmore*, to be followed by *My Love*, by Mrs. Lynn Linton; *119 Great Porter Street*, by Mr. B. L. Farjeon; and *Mary Marston*, by Dr. George Macdonald.

WE hear the following news from our Paris correspondent:—M. Ernest Daudet is on the point of publishing his *Studies on the French Emigration during the Revolution*. The Swiss Government propose to have copies made at Paris of the despatches of the French ambassadors, who were credited to the Cantons and the Republic of Grisons. M. Jules Haunermont has just issued in pamphlet form the lecture which he recently delivered before the Académie des Sciences Morales et Politiques upon "The Judicial Reforms of Chancellor Maupeou."

THE Imperial Library in St. Petersburg contains in Codex No. 510 a very valuable collection of shorter sayings of Melancthon, the "praeceptor Germaniae," which until now were not known, although other *dicta* of Dr. Luther's learned friend are known to have been preserved, especially those recorded by a hearer of his lectures in 1557, and are collected in the twentieth volume of the *Corpus Reformatorum*. The volume of the new "Tischreden" of Melancthon bears the title: *Hoc in libello continentur indicia D. Martini, Philippi et aliorum doctissimorum virorum. Deinde etymologiae pleraque dictatae a Philippo. Ultimo historiae et facetae scitu dignissimae. Omnia conscripta et observata Vitebergae ab Apolline Speisero. Anno 1555.* In the *Zeitschrift für Kirchengeschichte* Dr. O. Waltz, of Dorpat, publishes some of the *dicta* of Melancthon on several of the leaders of the German Reformation, but the material of this valuable Codex is not yet exhausted.

THE fourth volume has been published of Signor Carutti's *Diplomatic History of the House of Savoy*, covering the period of the last century which is associated with the names of the Marquis d'Oréna and the Count du Bogino.

THE first volume has been published of the complete works of Leopardi, translated into French by M. A. Aulard, which we have already announced. It is entitled *Poesies et Œuvres morales de Leopardi* (Paris: Lemerre), and is preceded by an essay upon the philosophic ideas and the poetic inspiration of "the celebrated pessimist," as he is styled by the *Revue Critique*. At the same time we notice that the *Opuscules et Pensées*, translated by M. A. Dapples, have just appeared in the "Library of Contemporary Philosophy" published by Germer Baillière.

WE also learn from the *Revue Critique* that the tenth part of *Paris à travers les Ages*

(Firmin-Didot) has been issued. It is from the pen of M. Edouard Fournier, and traces the history of the Palais Royal.

AMONG Teubner's announcements we notice the following:—*Griechische insonderheit attische Chronologie*, by A. Mommsen; *Die jüngst aufgefundenen Bruchstücke aus Schriften römischer Juristen*, by E. Huschke; and a *Life of Welcker*, by R. Kekulé, based mainly upon hitherto inedited letters, including some from Rauch, Gottfried Hermann, and Otfried Müller.

THE Berlin correspondent of the *Times* states that a new edition of Lassalle's *System of Acquired Rights*, now nearly out of print, is about to be published by Privy Councillor Lothar Bucher, the trusted and taciturn assistant of Prince Bismarck, whom the theoretical founder of German Socialism appointed his literary executor-legatee. In the Preface, Herr Bucher will seek to show the difference between the doctrines of Lassalle and those of the men who now call themselves the disciples of that social philosopher.

THE Archiepiscopal Library, Lambeth Palace, will be closed for the recess for six weeks from the 30th inst.

IN reference to a note in the ACADEMY of July 3, that "Mr. W. Swan Sonnenschein is engaged upon a translation of *Gunnar: a Tale of Norwegian Mountain Life*, by H. H. Borjesen, which was published quite recently in the original, and has met with great success in Denmark," Messrs. Charles Scribner's Sons, of New York, write to us as follows:—

"We are the publishers of *Gunnar*. Mr. H. H. Borjesen, Professor in Cornell University, wrote this story, like his other works, in English; and it was first published about 1873 as a serial in the *Atlantic Monthly*. Prof. Borjesen is a Norwegian by birth, but has lived almost from boyhood in the United States."

WE have received *Transactions of the National Association for the Promotion of Social Science*, 1879 (Longmans); *Proceedings of the Royal Colonial Institute*, Vol. XI., 1879-80 (Sampson Low and Co.); *Proceedings of the Royal Artillery Institution*, Woolwich (Printed at the Institution); *The Zoological Record for 1878*, ed. Edward Caldwell Rye (Van Voorst); *Outlying Europe and the Nearer Orient*, by Joseph Moore, jun. (Philadelphia and London: Lippincott); *Modern Anglican Theology*, Third Edition, Revised, by the Rev. James H. Rigg (Wesleyan Conference Office); *The Tourist's Handbook of Gaelic and English Phrases, for the Highlands*, by Mrs. Mary Mackellar (Edinburgh: MacLachlan and Stewart); *The Joined-Vowel System of Phonographic Shorthand*, by Robert Wailes, M.D. (Grant); *Deaconesses in the Church of England*, revised by the Dean of Chester (Griffith and Farran); *Beethoven: a Dramatised Episode from his Life*, from the German of Dr. Hugo Müller, by Gustav Hein (Aberdeen: Milne); *Tropical Reading Books*, intended for Use in the West Indies and Elsewhere, by E. C. Phillips (Griffith and Farran); *The Cottage Cookery Book* (Ward, Lock and Co.); &c.

OBITUARY.

THE news has arrived by telegraph of the death of the Rev. M. A. Sherring, of Benares, whose second volume on *Hindu Tribes and Castes* was reviewed in the ACADEMY so lately as the 7th inst. We then observed that the first volume of that work had been universally recognised as of the highest value, and it was with regret that we could not speak equally favourably of the instalment then under review. Mr. Sherring was born about 1826, and first went out to India as an agent of the London Missionary Society in 1852. We believe that he was continuously stationed at Benares, the Hindu metropolis of

the country, which he probably knew in its many aspects more familiarly than any other European has ever known it. His published writings include *The Sacred City of the Hindus: an Account of Benares in Ancient and Modern Times*; *The History of Protestant Missions in India, from their Commencement in 1706 to 1871*, which was marked not only by knowledge, but by much fairness and judgment; *The Hindu Pilgrims*; and *The Indian Church during the Rebellion*. Mr. Sherring was trained at Coward College, and took the degrees of M.A. and LL.B. at the London University. He was also a Fellow of the Calcutta University and a corresponding member of the Bengal Asiatic Society.

By a sad coincidence, the telegraph has also brought the news during the present week of the death of the Rev. Dr. Wenger, of Calcutta, whose loss is as great to Oriental learning as that of Mr. Sherring is to our knowledge of native life. Dr. Wenger was born in Switzerland about 1812, and lived and laboured in Calcutta as a Baptist missionary from 1839 to the present year with scarcely a break. He was an accomplished Sanskrit scholar, and also a great authority in the vernacular of Bengal. He translated the historical and prophetic books of the Old Testament and also the Gospels and Acts into Sanskrit, turning the poetical portions of the Hebrew into Sanskrit verse. In the vernacular he executed two revisions of the translation of the Bible, which is used throughout Bengal by all denominations of native Christians.

THE death is announced, at Fürth, of Rabbi Neckarsulmer, one of the most distinguished Talmud scholars in Germany, at the age of eighty-two; of Albert Hoffmann, the founder, proprietor, and publisher of the well-known Berlin comic journal, *Kladderadatsch*, from which he is said to have realised a large fortune; and of the Rev. Dr. Marshall, of Coupar Angus, the author of several theological works, and of *Historic Scenes in Perthshire*, which appeared very recently.

NEW ITALIAN BOOKS.

Lettere ad Antonio Panizzi di Uomini illustri e di Amici italiani (1833-1870). Pubblicata da Louis Fagan. (Florence: Barbèra.) The widespread relations of Sir Antonio Panizzi with the most famous men of his time render this half-century of correspondence a collection of remarkable interest. There are some bitter, passionate letters from Ugo Foscolo, written shortly before his death, and now published for the first time, which are extremely characteristic of their writer. He recounts his struggles with poverty and publishers, and dwells on his sufferings from bad translators; the misery of seeing "polished steel converted into staffs for the blind." Notable letters these from many points of view, and depicting with confidential expansiveness those special trials of an exile's life in England that weighed so heavily on the closing years of this strange, great, wrong-headed man. Very curious, in quite another way, are the epistles of the Duke of Lucca, the petty tyrant, "neither fish, flesh, nor fowl," the butt of Giusti's keen-tipped shafts. The letters of the poet Berchet are eloquent instances of the virulence of party spirit in 1848; and it is a painful discovery to find the author of young Italy's most stirring war-cries so narrowly municipal in his patriotism, so intolerant of advanced opinions, so contemptuous of the Venetian neighbours, whose heroic defence is one of the brightest pages of Italian history. Cavour's letter, dated 1859, on the question of the temporal power is a clear and vigorous exposition of the statesman's well-known views. In short, the whole volume teems with historical

interest, and not only gives many glimpses of the under-currents influencing the course of Italian emancipation, but likewise enables us to study the gradual evolution of the idea of Italian unity. Nor can it fail to heighten public esteem for the enlightened recipient of these varied communications, this "father of the refugees," now friend, now protector, now confidant of two or three generations of fellow-patriots. Not least of his good works was his share in the attempted liberation of the Neapolitan prisoners at Santo Stefano, and the letters of Settembrini and Bertani give much new information regarding this honourable episode. Throughout the correspondence there is one painful point for the thoughtful English reader. This is the irrepressible confidence in English official intervention entertained by the majority of Italians, from the exiles of 1821 down to the combatants of 1859. The private sympathy so abundantly and generously shown was, of course, the origin of the mistake, generating first disappointment and then distrust.

Storia della Letteratura italiana nel Periodo delle sue Origini. Vol. III. Da Adolfo Bartoli. (Florence: Sansoni.) We have already reviewed the former portions of this valuable work. Prof. Bartoli devotes his third volume to the Italian prose of the thirteenth century, carefully classifying it and modestly expressing a hope that his labours may, at least, open the way for fresh researches in this important branch of Italian literature. He seems to us to have accomplished far more, to have cut down many literary thickets, and cleared many useless stumbling-blocks from the student's path. For instance, his summary of the arguments against the authenticity of Matteo Spinelli and Biondano Malespini at once bring the reader abreast of the latest results of Italian and German research. His chapter on the *Novelle* is full of suggestion as well as interest, and the volume is enriched by Appendices containing long excerpts from Rusticiano da Pisa's inedited romance *Le Roy Meliadus de Leonnois*, and from Ristoro da Arezzo's curious treatise, *La Composizione del Mondo*.

Manuale di Introduzione agli Studj neolatini. Da E. Monaci e F. d'Ovidio. I. Spagnolo. (Naples: Morano.) This series promises to supply a genuine want. Students of comparative philology, who do not need to learn languages on the hammer-and-anvil system by means of slowly progressive exercises on a few dozen words, will be heartily grateful to Prof. d'Ovidio for this clear and scientific little manual. With admirable conciseness it gives exactly the help required for a comparative study of the language, referring the Spanish forms to the Latin roots and pointing out the rules of difference between Spanish and Italian. Anyone having a fair knowledge of Italian or Latin could, with the aid of this little book, master in a few days sufficient Spanish—both ancient and modern—for purposes of study, and some valuable hints are given as to the best authorities to be consulted for deeper knowledge of the language. The reading lessons comprise well-chosen examples of ancient and modern writers and an excellent Glossary. But surely the elision of the letter *d* in past participles, mentioned in the foot-note to p. 20, is a vulgarism unworthy of notice in a manual of this kind?

Poesie di Maria Ricci Paternò Castello. (Florence: Le Monnier.) These passionate love poems are traced, as it were, with the dagger's point, but with frequent touches of tenderness and genuine pathos. Marchesa Ricci has the true poetic faculty, and her vigorous spontaneity has not made her neglect careful study of the rules of her art. We look forward with much expectation to other works from this accomplished lady's pen.

Milano durante la Dominazione napoleonica, giusta le Poesie, le Caricature, ed altre Testimonianze de' Tempi. Da Giovanni da Castro. (Milano: Dumolard.) This long-titled volume is a continuation of the author's previous studies on Milanese history, mirrored in popular verse, both in old times and during the Cisalpine Republic. In the present work Signor da Castro gives a rapid sketch of the vice-presidency of Duke Melzi and the vice-royalty of Eugène Beauharnais, with a running accompaniment of contemporary opinion expressed in the satirical and servile verse of popular and Court poets. It is therefore a useful and lively contribution to the formidable pile of materials accumulating for the future historian of the kingdom of Italy. Here and there we come upon some anecdotes of Napoleon characteristic of the conqueror's infinite pettiness. How at the Lyons Congress he was seen to turn pale with rage at the applause greeting Melzi's election to the vice-presidency of the Cisalpine Republic; how he banished one Milanese lady for allowing seditious talk at her receptions, and how he took another to task—during the coronation *fêtes*—for appearing two days running with the same head-dress. While these same *fêtes* were going on, a sturdy Republican was heard to say that he would never recognise the sovereignty of Napoleon unless he beheld him with a crown of thorns, a reed sceptre, and two cross pieces of wood for a throne. At night his house was illuminated by a magnificent transparency, displaying the inscription *Iuri*. Being called to account by the police, he composedly explained that the letters stood for Imperator Napoleo Rex Italiae.

La Storia di Venezia nella Vita privata; dalle Origini fino alla Caduta della Repubblica. Da P. G. Molmenti. (Turin: Roux e Favale.) This book has appeared under highly favourable auspices, being the first work fulfilling the requisitions of the Quirini-Stampalia prize offered on several occasions by the Venetian Institute of Science, Letters, and Art for the best study of Venetian history. The author gives proof of careful and accurate research, and his volume is a storehouse of curious and interesting details of Venetian life, specially useful to the historical painter and the student of local colour. But from the literary point of view it has many imperfections. At times Signor Molmenti appears to be fairly overwhelmed by the abundance of his materials; his love of accuracy often entails dryness, and the arrangement of his chapters is not entirely satisfactory. The book is divided into three parts—the origin of Venice; Venetian splendour in the fifteenth and sixteenth centuries; Venetian decadence in the seventeenth and eighteenth centuries. It is enriched with many inedited documents. To the well-written chapter on Venetian law, Signor Molmenti brings the qualification of special legal studies, and notes the curious fact that in Venice the art of illumination was first employed for the decoration of law books and statutes. Venice was justly proud of her Code, and her written laws date as far back as the tenth century. It is very characteristic of the stern thrift of those early times to find that the penalties for theft were far more severe than those for acts of violence. The author vindicates Venetian priority in the manufacture of silken stuffs and brocades as early as the twelfth century, and the spirit of the whole work shows the author's pride in the past glories of his beautiful city. It is not, we believe, generally known that the first use of the vernacular, in lieu of the customary dog-Latin of the Middle Ages, is to be found in some *mariegole* (statutes) of the thirteenth century and in certain acts of the Podesta of Lido Maggiore, 1312-19. In the chapters dedicated to the radiant epoch of Venetian prosperity, the author draws largely on those

famous Chronicles of Marin Sanuto that are at last being printed *in extenso*. He gives minute details of the domestic luxury and festival splendours of those days, but there is no novelty of treatment either in this portion or in that devoted to the decadence. Possibly to avoid trenching on the domain of graver historians, Signor Molmenti shrinks from the larger questions suggested by his subject, and contents himself with the narration of facts and no more than a few trite reflections on the causes of Venetian decay.

Il Trentino; Appanti ed Impressioni di Viaggio. Di G. Gambillo. This is a pleasant little volume notwithstanding some affectation of style, and would form a useful handbook to the delightful and little-frequented valleys of the Trentino. Even English readers conversant with the works of Ball, Freshfield, Gilbert, Churchill, &c., who have treated this region so exhaustively from scientific and artistic points of view, may glean many new and interesting particulars from its pages. It is true that Signor Gambillo is no explorer of untrodden peaks, and even speaks with unnecessary contempt of the Alpine pleasures and perils that he cannot share; but he has much to say of the literary and historical associations of this border province and battle-ground of contending races. He also gives many quotations from writers of larger information than his own; many legends, local customs, and popular songs; and his careful description of the mediæval frescoes and inscriptions of San Vigilio and Santo Stefano di Ceresola will be welcome to all interested in the history of the Danes Macabres. Neither does he leave untouched the burning question of the "Italia Irredenta," and he explains his theory of the natural line of demarcation between Italy and Tyrol.

LINDA VILLARI.

SELECTED BOOKS.

GENERAL LITERATURE.

- BLACK, William. *White Wings: a Yachting Romance.* 3 vols. Macmillan. 31s. 6d.
BLADE, J. F. *Proverbes et Devinettes populaires recueillis dans l'Armagnac et l'Agenais.* Paris: Champion.
BLAZE DE BURY, H. *Musiciens du Passé, du Présent et de l'Avenir.* Paris: C. Lévy. 3 fr. 50 c.
COTTEAU, E. *Promenades dans les deux Amériques (1876-77).* Paris: Charpentier. 3 fr. 50 c.
DEMOÛLO. *Collection de Enigmas y Adivinanzas en Forma de Diccionario.* Halle: Niemeyer. 3 M.
EDWARDS, Amelia B. *Lord Brackenbury.* 3 vols. Hurst & Blackett.
FAC-SIMILÉ des Miniatures contenues dans le Breviario Grimani. Codex manuscrit conservé à la Bibliothèque Royale de Saint-Marc à Venise. Texte français de L. de Mas-Latrie. Venice: Ongania. 330 fr.
MARVIN, Charles. *Col. Grodekoff's Ride from Samarcand to Herat, through Balkh and the Uzbek States of Afghan Turkestan.* W. H. Allen.
PETRIE, W. M. *Flinders. Stonehenge: Plans, Description, and Theories.* Stanford.

HISTORY, ETC.

- BRUNNER, H. *Zur Rechtsgeschichte der römischen u. germanischen Urkunde.* 1. Bd. Berlin: Weidmann. 7 M. 60 Pf.
HARDY, E. *Les Français en Italie.* Paris: Dumaine. 7 fr.
LETTRES de la Présidente Ferrand au Baron de Breteuil. *Revue, etc., par Eugène Assé.* Paris: Charpentier. 3 fr. 50 c.
SARAUW, O. von. *Die Feldzüge Karls XII.* Leipzig: Schlicke. 14 M.

PHYSICAL SCIENCE, ETC.

- HARTMANN, A. *Die Kleinschmetterlinge d. europäischen Faunengebietes.* München: Ackermann. 4 M. 20 Pf.
OURAGANS. *les, des 20 Février, 25 Juin et 5 Décembre 1879 et leurs Ravages dans les Forêts de la Suisse.* Bern: Jent & Reinert. 2 M.
STILLING, J. *Ueb. das Sehen der Farbenblinden.* Cassel: Fischer. 8 M.

PHILOLOGY, ETC.

- ADAM, L., y C. LECLERC. *Arte de la Lengua de los Indios Baires de la Provincia de los Moxos. Conforme al Manuscrito original del P. Antonio Magio.* Paris: Maisonneuve; London: Nutt.
BENFET, Th. *Vedica and Linguistica.* Trübner. 10s. 6d.
BRILLIOTTA. *rabbinnica.* Zum 1. Male in's Deutsche übertragen v. A. Wünsche. 5. Lfg. Leipzig: Schulze. 8 M.
FLOIGT, Victor. *Die Chronologie der Bibel des Manetho und Beros.* Leipzig: Friedrich.

- LEPPY, V. *Grammaire béarnaise, suivie d'un Vocabulaire béarnais-français.* Deuxième Edition. Paris: Maisonneuve; London: Nutt.
MANITIUS, H. A. *Die Sprachwelt in ihrem geschichtlich-literarischen Entwicklungsgange zur Humanität.* 2. Bd. Europa, Griechenland u. die roman. Völker. Leipzig: Koch. 4 M. 80 Pf.
MITCHELL, J. B. *Chrestos: a Religious Epithet; its Import and Influence.* Williams & Norgate.
WELLS, Charles. *A Practical Grammar of the Turkish Language, as spoken and written.* Quaritch. 15s.

CORRESPONDENCE.

DIVISION OF THE BUDDHIST SCRIPTURES.

Oxford: Aug. 23, 1880.

The division of the sacred literature of the Southern and Northern Buddhists according to *Angas*, on which Dr. Morris has given some important information in the last number of the ACADEMY, has always reminded me of a similar division applied by the Brahmans to their own sacred literature. That division may be found in my *History of Ancient Sanskrit Literature*, p. 40, and it is fully discussed by Sâyana in the Introduction to his commentary on the Rig-Veda, vol. i., p. 23. One of the divisions, the Gâthâs, is actually the same in Vedic and Buddhist literature; another, the Brahmanic Itihâsa, is very like the Buddhist Itivuttaka, Ityukta, or Itivrittaka. But, as Sâyana has shown that these titles, such as Brâhmana, Itihâsa, Purâna, &c., express subjects treated here and there in the Mantras and Brâhmanas rather than separate works or divisions of works, so in the Buddhist literature, too, these titles refer to subjects treated here and there in the Tripitaka, rather than to separate books. Thus it is said by Buddhaghosa that Sutta, for instance, comprehends Itivuttaka, but not *vice versa*; that gâthâs may contain geyas; while geya, again, is defined as a prose sutta, mixed with gâthâ, or verse.

This being the case, we need not be surprised to find this classification mentioned in the sacred canon itself to which it applies. As there can be no doubt that, like the Vedic literature, the sacred literature of the Buddhists also arose and was preserved for a long time by means of oral tradition, we can perfectly understand that allusions to the principal subjects treated in the Mantras and Brâhmanas should be found in these works themselves, and that even so elaborate a classification of the Dharma and Vinaya as that into nine or twelve *Angas* should occur in the Tripitaka itself. Dr. Morris has rendered good service by pointing out the passages in the Abhidharma-pitaka (*Puggala-paññati*), and even in the Sutta-pitaka (*Anguttara-nikâya*), where the classification of the Pali sacred books into nine *angas* occurs. We may in future consider it as older at all events than Buddhaghosa and the *Dipavamsa*. The classification under twelve categories, adopted by the Mahâyâna, may likewise be traced in one of the recognised books of that school, the *Guna-Karanda-vyûha*, and need not be looked upon as a late importation from the South. In a MS. of that work (MS. E. I. H. 22 E. p. 95, b) we find the following list:—(1) Sâtra; (2) Geya; (3) Vyâkarana; (4) Gâthâ; (5) Udâna; (6) Nidâna; (7) Avadâna; (8) Itivrittaka; (9) Gâtaka; (10) Vaipulya; (11) Abbhuta; (12) Upadesa.

The meaning of these twelve classes has been fully discussed by Burnouf in his *Introduction à l'Histoire du Bouddhisme*, pp. 51 et seqq. Whether this division was first started by the followers of the Hinayâna and then adopted and amplified by the followers of the Mahâyâna is a question which I should like to see answered by more competent judges. Wassiljew's remarks on the subject (*Buddhismus*, p. 118, note) do not help us much, nor Vasubandha's commentary on the Gâthâsangraha (Mél. As. viii. 570). Itivrittaka, however, looks suspiciously like a false translation of Itivuttaka. The Itivuttaka refers in Pali to 110 Suttas, beginning

with an appeal to Buddha's words (*vuttam h'etam Bhagavatā*). In *Itivuttaka*, on the contrary, it seems as if the euphonic *v* of *Itivuttaka* had suggested the Sanskrit *Itivuttika*.

When looking at Burnouf's *Introduction* for his opinion on the division of the Buddhist canon, my eye was arrested by some remarks of his on the absence of the name of Krishna, as a god known to the Buddhists, which have never been corrected. On the contrary, the remarks which he made "under all reserves" have been repeated without any reserve, and the conclusions which he based on them conditionally have been accepted unconditionally. Burnouf was quite right in saying that if the name of Krishna should really prove to be altogether absent from the early Buddhist books, while the names of other Brahmanic deities are frequently mentioned, it would follow either that the Buddhists had some reason for intentionally ignoring it, or that their books were anterior to the rise of the worship of Krishna as a god. M. Foucaux, in his translation of the *Bgya Tch'er Rol Pa*, p. 127, had pointed out one passage in which Krishna must be taken as the name of a god, but he added the somewhat puzzling remark:—"M. E. Burnouf, dans son *Introduction à l'Histoire du Bouddhisme*, prouve que le culte de Krishna était nouveau dans l'Inde quand le Bouddhisme commença." This is hardly the case. Krishna occurs in Buddhist literature as a name of the black demon (*Lal. vist.* p. 435, l. 10, and elsewhere), but no one would think of identifying this old, and even Vedic, Asura Krishna, with Krishna, the god, as little as from the fact that Buddha had very dark hair (*susukālakeso*) we should look upon him as in any way connected with Krishna. But if we examine the original passage in the *Lalitavistara* to which M. Foucaux referred, we can hardly doubt that Krishna is there intended as a god, and as an equal of Vaisravana, Kuvera, Indra, Kandra, Śūrya, Kāma, and Rudra. It occurs in a *Gāthā* (p. 149, l. 3) which may be looked upon as older than the prose text; and, though we might possibly argue that Krishna should be taken as an epithet of Rudra, it is quite clear that in the prose text, which may serve as the oldest commentary on the *Gāthā*, Krishna was taken as a separate deity by the side of Vaisravana, Māra, Mahoragendra, Indra, Rudra, Kandra, and Śūrya. He is called *mahotsāha*, capable of great efforts, an epithet which agrees better with the hero of the *Mahābhārata* than with that of the *Gopīnavallabha*. The name of Krishna, as a god, should therefore no longer be treated as unknown to the authors of the *Nine Dharmas*, nor should it be maintained that Sanskrit works in which Krishna appears as a god, such as the *Mahābhārata*, and particularly the *Bhagavadgītā*, must on that account be classed as *post-Buddhistic*, or as later, at least, than the Third Council. F. MAX MÜLLER.

"FONTARABIA."

6 Norfolk Terrace, Bayswater: Aug. 17, 1880.

Ondarrabia, the Basque name of Fontarabia, of which the Spanish *Fuenterrabia* and the Low-Latin *Fons rapidus* are mere corruptions, is well explained (see my note in the *ACADEMY* of August 7, p. 100) by "the two-sands" or "the two-sandy-grounds," viz., *ondar*, "sand" or "sandy ground," *a* (euphonic vowel), *bi* "two," and *a* "the." *Ondarrabia* may, however, also be explained by *ondar*, "sand," *abi*, "nest" (in the general acceptance of "place"), and *a* "the," viz., "the sand nest." This explanation is perhaps preferable to the first, because, in adopting it, the admission of the euphonic vowel is no longer required. L.-L. BONAPARTE.

THE EARLY BASQUE VOCABULARY.

St.-Jean-de-Luz: Aug. 17, 1880.

With reference to my letter, "The Early Basque Vocabulary," in your number of August 14, Prince L.-Lucien Bonaparte has kindly sent me a letter of his printed in the *Courier de Bayonne*, Mai 28, 1879, containing the list of Basque words from Marinæus Siculus in the Spanish edition of 1530. The Prince has thus a double priority over Prof. J. Vinson in having been the first to cite the passage, and also in having given it from the Spanish of 1530, instead of from the Latin edition of 1533.

He also adds the following observations, which are far too valuable to be lost:—

"1. '*Urcia*,' God, is simply '*orzia*,' thunder, synonymous with *ostia*, *ihurzuria*, *turmoya*, &c. *Orzia* or *ortzia* belongs to the Bas-Navarrais dialect, and I have heard it at Mendionde, at Saint-Martin-d'Arberoue, at Briscous, &c. As to '*ortzegun*,' Thursday, it signifies 'day of thunder;' a fact I remarked upon in October 1878, in a note entitled 'The Days of the Week in Basque,' published in the *Sabbath Memorial*, January 1879.

"2. *Ardum*, wine, is very near the '*souletin*' which pronounces '*ardou*' giving the 'ou' the sound of the nasal 'ou,' or 'um,' in Portuguese, as '*um*,' one. The final 'm' in *ardum* probably serves only to nasalize the preceding vowel, since the Basque has no words terminated with 'm' consonant.

"3. '*Elicera*' is 'the church,' rather than a locative 'to the church;' for it still exists in one dialect, the Salazarais, in which substantives terminated in the indefinite declension by 'a' add 'ra' to the definite. It is thus that '*eliza*' in this dialect signifies 'church,' while 'the church' is '*elizara*.'

"4. *Belatera*, priest, seems to be nothing but the Roncalais '*bereterra*,' which means the same in this dialect. It is derived from '*beret*' or '*barrette*,' as is also the *barataria* of Oyhenart; so to say, 'homme à beret,' the man who wears the 'barrette.'

"5. *Urik*, water, is not a genitive, although translated by 'de l'eau.' *Urik* is 'ur' plus the infinitive suffix '*ik*,' which translates the French *de*, or the English 'some.' *Urik* is thus 'some water.'

WENTWORTH WEBSTER.

THE MEDIC ORIGIN OF ZOROASTRISM.

Louvain: Aug. 15, 1880.

In your issue of July 31 Prof. A. H. Sayce seems to take it for granted that the opinion which considers the Medic Magians as the authors of the Zoroastrian creed was first broached by M. Darmesteter. Would you kindly allow me to state that he will find that theory exposed for the first time in my *Études avestiques* (Paris, 1877), and that in my introduction to the translation of the *Zend-Avesta* he will discover the answers to the objections that he brings forward in the article in question? M. Darmesteter supposes the home of the *Zend* language to have been *Atropatène*, and I have no hesitation in admitting the force of Prof. Sayce's objections to this theory.

But it by no means follows that the language of the *Zend-Avesta* is not Medic, or that the authors of this book were not Medes. For if we suppose, as I have done, that *Raghā* or *Mouru* (*Meru*), and not *Atropatène*, was the home of the Medes to whom we are indebted for the *Avesta*, and that the composition of this book ought not to be placed earlier than the seventh century B.C., none of the aforesaid objections holds good.

The fact pointed out by Prof. Sayce, that *Zend* and Sanskrit are closely connected, presents no difficulty whatever, for the connexion between Old Persian and Sanskrit is in many respects still closer. Thus, Old Persian possesses certain roots and forms which exist in Sanskrit, but which are not to be found in *Zend*: e.g., the pronouns *amu* and *tya*; the adverb *ut*; the nouns *arika*, *nāvi*, *kāmāna*; *dyitiya* (*Zend*,

bitya). *Garbh* is *garb* in Old Persian, *geren* in *Zend*. *Yadi* is *Yad* in Old Persian, *yēdhi* or *yēzi* in *Zend*.

We may in the like manner institute comparison between the following forms of flexion:—

Gen. sing.	S. <i>asya</i> .	O.P. <i>ahya</i> .	Z. a hē
	aus	aus	ēus
	yās	yā	yāo
Acc.	am	am	em
Pl. nom.	āsas	āha	āōhō

With regard to the impossibility of the natural and gradual growth of Mazdeism, I may refer to my *Origines du Zoroastrisme* (Paris: Leroux), the last part of which will appear in the next number (August?) of the *Journal Asiatique*, and to the before-mentioned Introduction.

C. DE HARLEZ.

THE "LEX SALICA."

Alyth, N.B.: Aug. 19, 1880.

I venture to offer the following illustrations on Mr. Sweet's notice of Hessels and Kern's *Lex Salica*.

1. Mr. Sweet compares the Frankish *malberg* (rendered "forum" by Prof. Kern) with the Icelandic *lögberg*. An exact equivalent for *malberg* may be found in "moothill," or "motehill," of which we have several instances in Scotland, as in the Moothill of Scone. A third term connecting *malberg* and motehill with *lögberg* may be found in the Southern "love day-mead," or "laugh day-mead," properly, of course, "lageday-mead."

2. Prof. Kern says, "Since *malberg* properly means 'forum,' it is readily explained how the Spanish laws came to be called *fueros*, this being probably the literal rendering of some Gothic word identical or synonymous with the Frankish *malberg*." It seems a loose way of speaking to say that *malberg* properly means "forum," but I only wish to point out that the term "fueros" was not of old limited to Spain. In English charters to the cities and people of Gascony we find the term "fori"—obviously "fueros"—used to designate local customs or franchises. The term occurs more than once in the volume of *Foedera* relating to Edward III.

3. Touching on the *Salic* glosses, *chruiscurru* is identified with our "house-cur," which is quite straightforward; but we are told that "Kern considers the initial 'ch' to be a clumsy device to represent the ordinary aspirate, the letter 'h' having become silent in the Romance languages." In Gaelic names "ch" properly represents a strong aspirate or guttural; as in *Kilchura*, *Kilchichassie*, which are, or should be, pronounced something like *kilhruru*, *killiehrassie*, &c.

J. H. RAMSAY.

HITTITE INSCRIPTIONS.

Esher, Surrey: Aug. 24, 1880.

In the current number of the *Journal* of the Anthropological Institute, I have published a transliteration of about seventy Hittite letters, and a vocabulary of about forty words. None of the six letters just found on the Cilician seal has any resemblance that I can see to these letters, which have now been before the public for eight or nine years. The same remark applies to small lots of letters found lately in four or five places in Asia Minor.

There may have been some twelve or fifteen letters found in these small lots within the past three years. It would not be very difficult to lithograph them, nor would it be easy to show any similitude to what had hitherto been called the Hittite characters.

This is a matter of very great interest to many classes of people, and I should be glad to be corrected if I am wrong in my statements.

DUNBAR J. HEATH.

ST. PETER'S SISTER.

Ithaca, N.Y.: Aug. 11, 1880.

St. Peter's sisters are the subject of a popular story found in the Italian Tyrol. The tale (Schneller, *Märchen und Sagen aus Walschtirol*: Innsbruck, 1867, p. 6) is as follows:—

ST. PETER AND HIS SISTERS.—St. Peter had two sisters—one large, the other small. The little one entered a convent and became a nun. St. Peter was delighted at this, and tried to persuade his big sister to become a nun also. She would not listen to him, however, and said, "I would rather marry." After St. Peter had suffered martyrdom, he became, as is well known, Porter of Heaven. One day the Lord said to him, "Peter, open the gates of heaven to-day as wide as you can, and get out all the heavenly ornaments and decorations, for a very deserving soul is going to arrive here." St. Peter did as he was told with great joy, and thought, "Certainly my little sister is dead, and is coming to heaven to-day." When everything was ready, there came the soul of —, his big sister, who had died and left many children, who bitterly lamented her loss. The Lord gave her an exalted place in heaven, much to the astonishment of St. Peter, who thought, "I never should have imagined this; what shall I have to do when the soul of my little sister comes?" Not long after, the Lord said to him: "Peter, open the gate of heaven to-day a little way, but a very little; do you hear?" St. Peter obeyed, and wondered, "Who is coming to-day?" Then came the soul of his little sister, and had so much trouble to squeeze through the gate that she hurt herself; and she received a much lower place in heaven than the big sister. At first St. Peter was amazed; afterwards he said, "It has happened differently from what I imagined; but I see now that every profession has its merits, and everyone, if he only wishes, can enter heaven."

I have not been able to find any parallel to this story from the rest of Italy, but it shows that other members of St. Peter's family, besides his mother, have been the subjects of popular legends.

T. F. CRANE.

THE AUTHORSHIP OF ECCLESIASTES.

I beg to ask the insertion of the following notes with reference to the review which appeared in the ACADEMY of the 24th ult. (pp. 56, 57):—

The reviewer asks, "What can be said of a writer who . . . supposes that an Aramaic form *man = quid* was possible at the epoch of the Exodus?"

In reply to this query it may be stated that the supposition in question is supported by the Septuagint, the Vulgate, the Syriac version, by Onkelos, Josephus, and Jerome; and, in modern times, by Kalisch, the Bishop of Lincoln, Smith's Dictionary, and the Commentary of Keil and Delitzsch.

The reviewer says, "It is assumed, as a matter of course, that the Books of Proverbs and Canticles were written by Solomon." The following are the words of the treatise itself on this point:—

"To assume as a starting point that Solomon wrote the Proverbs and the Song which bear his name, and thereupon as a basis to institute a comparison between them and Ecclesiastes, with the design of showing that their author wrote it also, might be viewed as a taking for granted of what would need to be proved, seeing that there are critics who deny even the Solomonic authorship of Proverbs and Canticles. The ground occupied in this treatise, however, is not liable to any such objection."

THE WRITER OF THE TREATISE ON "THE AUTHORSHIP OF ECCLESIASTES."

SCIENCE.

BIBLICAL CRITICISM IN FRANCE.

Les Origines de l'Histoire, d'après la Bible et les Traditions des Peuples orientaux. Par François Lenormant. ("De la Création de l'Homme au Déluge.") (Paris: Maisonneuve.)

La Bible et les Découvertes modernes en Palestine, en Egypte et en Assyrie. Par F. Vigouroux. Deuxième Edition. En trois tomes. (Paris: Berche & Tralin.)

THE title of M. Lenormant's work sufficiently describes its main object; but in order to estimate it fairly (for it has conspicuous faults as well as great merits) it seems necessary to consider the circumstances of its origin. The critical study of the Bible in France is only now painfully struggling into existence. The gallant efforts of Richard Simon were rendered abortive by the opposition of Bossuet, who thought that at that juncture the analysis of the Bible was fraught with danger to positive Christianity. Whether dangerous or not, however, Biblical criticism, in the hands of non-Catholics, is now entirely independent of the sanction of the Church, though the ecclesiastical authorities frown as much as ever on what they consider the audacious and purely subjective theories of literary analysts; and in the second of the above-mentioned works, approved by a French bishop, Biblical criticism as hitherto practised is represented as essentially "libre-penseuse," but also as (happily for the Church) self-destructive, through the inconsistencies of its opposing schools. The discoveries of Assyriology, however, are producing a change of front on the part of French Catholics. They have seen (or think they have seen) that it is possible to criticise the Old Testament without "soiling one's hands" (as the Jewish doctors would have said) with an irreverent analysis of its contents. M. l'abbé Vigouroux, of St. Sulpice, is a representation of this modified orthodoxy. In the learned yet truly popular work already referred to (pp. 190-92), he goes so far as to pronounce dogmatically that the theory of a plurality of records in Genesis has received its *coup-de-grâce* from the Chaldaean cosmogony in the so-called Izdubar-tablets (against this, see M. Lenormant, p. 405).

The indefatigable French Assyriologist whose latest publication lies before us is far from adopting this timid compromise with philological enquiry. His studies have brought him into closer contact with Protestants and rationalists, and he well knows that modern Biblical criticism is not really founded on non-Christian assumptions. Hence the first of the above-mentioned works, which would hardly have been called for if the Abbé Vigouroux had risen to the height of his argument. M. Lenormant is a Catholic, and piously submits to the doctrines on points of religion and morality deduced by the Church from the Bible. But he is also a layman and a scholar, and admits but one kind of science, "of which all who search in good faith are the servants, whatever their religious convictions." He has therefore stepped into the breach to defend the scientific use of the Bible against the attacks of M. Vigouroux; he has opened his note-books, and with a

little arrangement, and the infusion of a slight theological element, the present work is the result. It is certainly worth chronicling that in 1880 the aegis of orthodoxy was cast by a scholar of high repute, even in the religious world, upon the principle hitherto identified with the names of Ewald and Kalisch (viz., that the essential distinction of the early Biblical narratives from those of the ancient world in general lies in the monotheistic and moral spirit by which they are pervaded), and that the admissibility was recognised of a literary analysis of the Pentateuch, and the fact of the large measure of success which has attended the efforts of the analysts. These perfectly just concessions have a bearing of which M. Lenormant is well aware. They take something, no doubt, from the Old Testament, as popularly understood, but they give much more in compensation; this, however, is not the place to do more than indicate such a result.

In turning to what may be called the scholarly side of the book, let me express my unreserved admiration for the industry and wide reading, the ingenuity and, what is better still, the ingenuousness, of the excellent author. To those who are beginning the comparative study of Eastern religious systems, his ample collection of references will be especially useful. To students of Assyriology, his conscientious translations from the cuneiform, accompanied sometimes by the transliterated originals, will be a precious addition to their resources, the *Records of the Past* being far from adequate to the demands of the scholar. To interpreters and comparers of myths, M. Lenormant's explanations will always be suggestive, though they may not be those of a master. To all who appreciate that rare virtue by which a scholar can admit himself to have made an error, and to own obligations to others, this, like all the author's works, will be sympathetic. The counterbalancing faults are immaturity and an absence of self-criticism. It is small comfort to know that in his next work the author will probably modify some statements; and can the honesty of an over-estimate of oneself be held a complete justification? In France, M. Lenormant's claim to be a Biblical scholar and a Hebraist may possibly be admitted, but hardly so in England and Germany. It is not reading books which gives a man a title to judge, whether in comparative mythology or in Biblical criticism; nor can the present work be held to have fully justified its assumption. It is a magazine of information, but does not very materially advance the subject, except in those details in which the author has furnished more correct data from Assyriology. On the whole, M. Lenormant's *forte* (like that of most of us) is rather the collecting material than the building it up into a system. My excuse for this seemingly peremptory judgment is that I have long been engaged on the subject of the present work, and know its difficulties. My own few published contributions seem unknown to M. Lenormant, though the *Encyclopædia Britannica* has perhaps a higher position than Smith's *Bible Dictionary*. His proposal as to the Cherubim was my own in 1876; and on the Cosmogony and the Deluge he might with some advantage have consulted my

articles. Let me add, in conclusion, an interesting passage from the Preface, which will give the reader an idea of the author's great ingenuity and the spirit of the book:—

"What we read in the first chapters of Genesis is not a narrative dictated by God himself, and the exclusive possession of the chosen people. It is a tradition of which the origin is lost in the night of the most remote ages, and which all the great peoples of Asia possessed, with some variations [*variantes*], in common. The form which the Bible gives it has even so close a family relation to that which we find to-day at Babylon and in Chaldaea that I think it is no longer possible to doubt that it proceeds from the same source. The family of Abraham carried this tradition with it in the migration which brought it from Ur of the Chaldees into Palestine; and it must even have carried it in a form, whether written or oral, already fixed by redaction, for beneath the expressions of the Hebrew text we catch glimpses in more than one passage of things which can only be explained by distinctively Assyrian expressions—e.g., the word-play in Gen. xi. 4, which has its source simply in the analogy of the words *zikru*, 'remembrance, name,' and *zikurat*, 'town, pyramid in stages,' in the latter idiom" (Preface, pp. xviii., xix.).

The present volume includes the creation of man (not, strangely enough, the cosmogony, though the Hebrew records have preserved at least fragments of such a narrative), the first sin, the Cherubim, the fratricide (the illustration of Abel from the Assyrian calendar is important), the Shethites and the Cainites, the ten antediluvian patriarchs, the sons of God and the daughters of men, and, lastly, the deluge (treated very unsatisfactorily). There are also Appendices containing (1) the cosmogonic narratives of the Chaldaans, Babylonians, Assyrians, and Phoenicians, (2) antediluvian divine revelations among the Chaldaans, (3) classical texts on the astronomical system of the Chaldaans, (4) tables of the Chaldaeo-Assyrian calendar and of the other Semitic calendars, and (5) the Chaldaean narrative of the deluge—a transcription of the text with an interlinear translation. On the value of these there can be no two opinions. A second volume is to follow; it may perhaps be hoped that the author will sift and condense his materials more than he has done in the volume before us.

T. K. CHEYNE.

NOTES OF TRAVEL.

It is announced that the third International Geographical Congress will be held at Venice from September 15 to September 22 of 1881. An exhibition of subjects connected with geography and travel will be open through the entire month of September. Previous Congresses, with exhibitions of the same kind, were held at Antwerp in 1871 and at Paris in 1875. The Italian Geographical Society, which has its head-quarters at Rome, is already active in promoting the success of the undertaking.

MGR. LAVIGERIE, Archbishop of Algiers, has recently received news of the movements of the supplementary expedition of the Algerian Missionary Society to East Central Africa. Pere Moinet, with the Tanganyika detachment, had arrived safely at the lake after experiencing serious difficulties on the road, which, indeed, they would probably not have been able to overcome but for the timely succour received from the Belgian station at Karema. At the date of the last letters there was no

certain intelligence of the party destined for the Victoria Nyanza, which was under Pere Levesque, and had parted company with the Tanganyika detachment, probably at Tabora. It was rumoured, however, on native authority, that they had had a severe encounter with natives on the road, owing to one of their escort, an ex-Zouave, having killed a man. It is quite possible that the true explanation may be that they had been attacked by bandits. The original expedition at Lake Tanganyika, under Pere Deniaud, is said to be in a satisfactory condition, and to have established several stations on the lake-shore. Detailed journals of the proceedings of these missionaries, with several interesting letters, have been received, and will be made public in due course.

DR. PASSAGIOTES POTAGOS, the Greek traveller whose African explorations we recently referred to, arrived in London last week. Having given an account of his journeys in Africa at Paris, he has come over to give us the benefit of his Asiatic experiences, perhaps at the geographical section of the British Association. Dr. Potagos appears to have travelled across Asia from Constantinople to Hami in the eastern Tien Shan, visiting we are afraid to say what countries *en route*. At Hami he was imprisoned for two years, and during that time acquired information regarding the regions of Koko-Nor and Lob-Nor and the scarcely known northern belt of the Chinese empire east of Hami.

THE United States expedition engaged in making scientific investigations in regard to the Gulf Stream has recently discovered in the course of its work in the Western Caribbean Sea an immense submarine valley seven hundred miles long and eighty miles broad. It extends from between the islands of Cuba and Jamaica to the Bay of Honduras, and its depth is stated to vary from two miles to three miles and a-half.

M. LÉCARD, who is engaged in botanical researches in the valley of the Joliba, or Upper Niger, appears to have recently had a narrow escape of meeting with the same fate as befel Capt. Gallieni's expedition to Ségou. Writing from the French frontier fort of Bafulabé, he says that four days previously, near Fangalla, on the Kita road, he had accidentally encountered Dr. Bayol, who told him of the attack on the expedition by Bambarras, near Bamaku. He accordingly resolved to remain at Bafulabé till he could safely venture southwards by the valleys of the Falémé or Tenté and the Bouré, the latter of which is famous for its gold mines. In the meantime, he will explore the great valleys of the Bafoy and the Bafing, or Upper Senegal, both of which, he says, are very rich in vegetable products at present unknown to science.

MESSRS. POLAK AND McCaul, of the South American Missionary Society, whose explorations on the River Purus we have before alluded to, have lately ascended that great tributary of the Amazons for over a thousand miles above its mouth, and have partially examined some of its unexplored affluents, many of which will probably be found to be more important waterways than has hitherto been imagined. The chief attention of the party appears to have been directed to the Mamoria Grande, some 900 miles above the mouth of the Purus, and to the Chiwéné. It had been intended that they should visit the River Uakiri, the principal affluent in the higher portion of the river, but the ill-health of Mr. McCaul and other mischances compelled them to leave their work unfinished.

SCIENCE NOTES.

ON September 5 a statue of Pascal will be unveiled at Clermont-Ferrand, in Auvergne, the town of his birth. Advantage will be taken of the occasion for a grand excursion on the following day to the summit of the Puy de Dôme, where Pascal conducted his first experiments upon the weight of the atmosphere, when he was little more than twenty years of age, and in the neighbourhood of which is now placed the celebrated meteorological observatory which issues the weather warnings for France. It is proposed that the party of excursionists should picnic in the crater of the extinct volcano, known as the Puy Pariou. We need hardly add that the character of this *fête* will be scientific rather than theological.

MR. R. BULLEN NEWTON, one of the assistant naturalists to the Geological Survey, has been transferred to the geological department of the British Museum.

PHILOLOGY NOTES.

DR. FRITZ HOMMEL is preparing a glossary to Ahlwardt's edition of the *Divans* of the six ancient Arabic poets. The work will be of great value for pre-Islamic Arabic philology, and will serve to clear up much that is now obscure.

THE first volume of the *Transactions* of the fourth Oriental Congress held at Florence two years ago has just appeared. It does credit to Italian typography, and especially to the indefatigable secretary of the Congress, Prof. de Gubernatis. No trouble or expense has been spared in making it worthy of its contents. Among these we may specially draw attention to the valuable paper of Prof. Ascoli on the Greek, Latin, and Hebrew inscriptions in the ancient Jewish cemeteries of the Neapolitan territory, which is illustrated by drawings and photographs; as well as to M. Letourneux's article on the "Decipherment of the Liby-Berber Inscriptions," which corrects former misreadings, and adds considerably to our knowledge of the subject.

THE oldest Syriac grammar in Syriac (apart from the fragments of Jacob of Edessa), written by the Nestorian patriarch, Elias I., about 1000 A.D., has been edited and translated by Dr. Friedrich Baethgen (Leipzig: Hinrichs). The Berlin MS. from which the text is taken has suffered greatly from time (its date is 1260); and the text, in spite of the comparatively great antiquity of the codex, is extremely corrupt. It is remarkable that the author speaks in his Preface of the Judæo-Christianity of the early Arabian converts; Gal. i. 17 would not have led us to expect this.

THE BRITISH ASSOCIATION AT SWANSEA.

AFTER an interval of fifteen years a geologist once more occupies the chair of the British Association. Geologists may fairly claim Prof. Huxley as one of themselves, but it is not as such that he is generally known, or that he filled the highest post of the Association in the year 1870. Of the geologists who in previous years have been presidents of the Association, only one, the Duke of Argyll, remains. Buckland, Sedgwick, Murchison, Hopkins, Daubeney, Lyell, and Phillips have all passed away.

Prof. Ramsay's address is on "The Recurrence of Certain Phenomena in Geological Time," and its object is to show that uniformity of conditions has prevailed throughout all those periods in the earth's history of which we have any record. Hutton and Playfair stand sharply out among the older geologists by the emphatic way in which they appealed to existing causes for explanation of phenomena recorded in the rocks. Their works were long neglected and

almost forgotten, until the same ideas were revived and more fully worked out by Lyell in his *Principles of Geology*. Of late years there have been signs of a reaction among some geologists, and of a feeling that perhaps the doctrine of "uniformitarianism" has been pushed too far. There is no sign of any such reaction in the president's address; indeed, the doctrine has probably never before been so broadly and unreservedly stated. The forces and agencies in geological change which are now in action, on or beneath the earth's surface, are held to be the same, both in kind and in degree, as those which have acted in past geological times. No doubt this address will provoke much controversy. Few, however, will be prepared to deny the accuracy of the statements made; the fight will be as to the conclusions to be drawn from them.

The ordinary mode of the formation of rocks is by quiet deposition in the bed of the sea. The material is all derived from the waste of land by rivers and the sea, and is spread out as a deposit which, from its containing the remains of marine animals, we know to have been thus formed in the sea. This has been the case in all ages; the earliest known sedimentary rocks are marine formations, the waste of pre-existing lands. But to this normal mode of the formation of rocks there are exceptions. Purely fresh-water formations are being formed in lakes; deposits of salt are being formed in salt lakes and inland seas; molten rock is being poured out from volcanoes. Such exceptional modes of rock-formation have occurred in all geological ages. But the rocks when formed are not allowed to lie quietly in horizontal beds; they are heaved up into mountain chains; they are "metamorphosed" by heat and pressure. These changes are not peculiar to, or even characteristic of, any one geological period, but have occurred throughout all known geological time.

Taking the case of metamorphism first, Prof. Ramsay shows, from examples in all parts of the world, that rocks of all geological ages have been greatly changed by internal heat and pressure. The sandstones have been changed into quartzite, the shales into schists; while new minerals have been formed by the rearrangement of materials in the altered rocks. Metamorphosed rocks of Lower Silurian age and older are abundant everywhere. In all later ages the same facts may be observed in one country or another. In the Alps an immense mass of rocks of Jurassic age has been highly altered; and similar, but less strongly marked, changes have occurred in rocks of Lower Tertiary age. An attempt has been made of late years, notably by Dr. T. Sterry Hunt and Prof. Favre, to show that the crystalline rocks of the Alps are all of old geological date, and that their apparently newer age is due to foldings and inversions of the strata. Very few will be found to support this opinion, and the recurrence of metamorphism in rocks of all geological ages, down to the Eocene, will probably be almost universally admitted.

Rock-salt is usually associated in our minds with Triassic rocks, those being the beds from which almost all the salt of Western Europe is procured. But Prof. Ramsay has brought together a long list of well-established cases in which rock-salt occurs in rocks both older and newer than the Trias. As this is a matter of some interest, we here give a summary of the facts. Silurian—in North America and probably in the Salt Range of the Punjab; Carboniferous—in North America; Permian—in Durham. Passing over the Triassic beds, in which salt is widely distributed, we find beds of salt in Jurassic strata—in Switzerland, Spain, and the Austrian Alps; Cretaceous—at the southern end of the Dead Sea; Eocene—at Cardona in Spain and in India. Salt may be deposited in lagoons or other sheets of water to which the

sea has occasional access; but more generally it is formed in inland seas, which become saturated with salt from the long-continued evaporation of river-water. These occur in dry regions of the earth's surface, where the evaporation is rapid and the rainfall small, the rivers being fed by streams from districts in which the rainfall is greater. Prof. Ramsay might here have claimed a case of the recurrence of *dry climates* in various geological ages.

The recurrence of glacial phenomena is Prof. Ramsay's own subject—

"a subject still considered by many to be heretical, and which was generally looked upon as an absurd crotchet when, in 1855, I first described to the Geological Society boulder-beds containing ice-scratched stones and erratic blocks in the Permian strata of England."

Afterwards he applied the same reasoning to some conglomerates of the Old Red Sandstone; and in later years many observers have obtained what is considered to be evidence of glacial action in Silurian, Permian, Cretaceous, and Miocene times. The boulder-beds of South Africa and Southern India, probably of Permian age, possess especial interest from the low latitude at which they occur. The following is the oldest case of glaciation yet known; as it is published in the address for the first time we quote the account in full.

"In the middle of last July [July 1880] I received a letter from Prof. Geikie, in which he informed me that he had discovered mammillated *moutonnée* surfaces of Laurentian rocks passing underneath the Cambrian sandstones of the north-west of Scotland, at intervals, all the way from Cape Wrath to Loch Torridon, for a distance of about ninety miles. The mammillated rocks are, says Prof. Geikie, 'as well rounded off as any recent *roche moutonnée*,' and 'in one place their bosses are covered by a huge angular breccia of this old gneiss (Laurentian) with blocks sometimes five or six feet long.' This breccia, where it occurs, forms the base of the Cambrian strata of Sutherland, Ross, and Cromarty; and while the higher strata are always well stratified, when they approach the underlying Laurentian gneiss 'they become pebbly, passing into coarse unstratified agglomerates or boulder-beds.' In the Gairloch district 'it is utterly unstratified, the angular fragments standing on end and at all angles,' just as they do in many modern moraine mounds wherever large glaciers are found. The general subject of Palaeozoic glaciers has long been familiar to me, and this account of ancient glaciers of Cambrian age is peculiarly acceptable."

Prof. Ramsay briefly sketches the history of volcanic phenomena, showing that from Lower Silurian times onwards volcanic action has been at work; adding, "so far as my knowledge extends, at no period of geological history is there any sign of [volcanoes] having played a more important part than they do in the epoch in which we live." Probably here, more than elsewhere, the president has laid himself open to criticism. Volcanic action is widely spread at the present time; but nowhere do we find evidence of such enormous flows of lava as those which overspread Peninsular India between Cretaceous and Eocene times; or those of Miocene date in Greenland, Faroe, Franz Joseph Land, and the North-west of the British Isles. Still less can we find a modern parallel to the great Miocene lava-floods of the Western States of North America, which cover an area equal to that of France, and reach an average thickness of two thousand feet. It is true that the volcanic action here displayed is precisely the same in kind as that now observable, but it is vastly greater in degree.

Although, then, we may hold that volcanic action is not a case to which strict uniformitarians can successfully appeal, yet it lends no support to those who believe that volcanic action, in common with all other agents of geological

change, was more powerful in early geological ages than in later times. For the Miocene is comparatively a very modern geological period; yet the volcanic phenomena of that age were of greater extent and importance than any which are known of earlier geological age.

Prof. Ramsay devotes several pages of his address to the history of fresh-water formations, of which India furnishes abundant examples of almost all geological ages; but into this question we have not space to enter. A summary of the facts and arguments follows, and the address thus concludes:—

"If the nebular hypothesis of astronomers be true (and I know of no reason why it should be doubted), the earth was at one time in a purely gaseous state, and afterwards in a fluid condition, attended by intense heat. By-and-by consolidation, due to partial cooling, took place on the surface, and as radiation of heat went on the outer shell thickened. Radiation still going on, the interior fluid matter decreased in bulk, and by force of gravitation, the outer shell, being drawn towards the interior, gave way, and, in parts, got crinkled up; and this, according to cosmogonists, was the origin of the earliest mountain-chains. I make no objection to the hypothesis, which, to say the least, seems to be the best that can be offered, and looks highly probable. But, assuming that it is true, these hypothetical events took place so long before authentic geological history began, as written in the rocks, that the earliest of the physical events to which I have drawn your attention in this address was, to all human apprehension of time, so enormously removed from these early assumed cosmical phenomena, that they appear to me to have been of comparatively quite modern occurrence, and to indicate that, from the Laurentian epoch down to the present day, all the physical events in the history of the earth have varied neither in kind nor in intensity from those of which we now have experience. Perhaps many of our British geologists hold similar opinions; but, if it be so, it may not be altogether useless to have considered the various subjects separately on which I depend to prove the point I had in view."

W. TOPLEY.

FINE ART.

A Descriptive Catalogue of Early Prints in the British Museum. Vol. I. German and Flemish Schools. By William Hughes Willshire, M.D. Edin. (Printed by Order of the Trustees.)

WHEN the Trustees of the British Museum directed the publication of this their most recent volume, they were themselves perhaps hardly aware how great a boon they were conferring upon all—and they are a gradually increasing number—who are interested in the earlier efforts of the Northern Schools of Art. From time to time in the course of years the rich collections of the Museum have been increasing, in this as in other directions, both in value and in comprehensiveness; and, while it has been possible at any time for the student to obtain admission, and, under due regulations, examine for himself the rare and curious treasures which have there found a home, yet his investigations will have benefited him but little unless he has come prepared with information which till now could only have been gleaned from many and various writers. A tolerable acquaintance with the handiwork of other and more finished engravers upon wood and metal, and some knowledge of the religious and social aspects of the time when these works were executed, are in themselves alone an insufficient guide. The prints, hitherto dispersed among the general collection, do not at once yield their story or fall into their respective places;

and, until they are subjected to some more than ordinarily careful and satisfactory classification, must be, to most observers, simply curiosities and nothing more. We may be grateful, then, to the Trustees that they have entrusted the duty of arranging and cataloguing these prints to such skilful hands, and still more that they promise us further volumes, which, like this, will, it is to be hoped, be allotted to the same master in the craft, whose labours have resulted in a book full of information, admirable in its plan, and distinguished by the learned simplicity and absence of unnecessary detail which so markedly characterise the author's more elaborate *Introduction to the Study of Ancient Prints*.

In the Preface to the Catalogue before us Dr. Willshire discusses, though perhaps not so fully as might have been desired, the religious character and mode of treatment of the large majority of the subjects of the prints which he describes. He tells us that,

"As relates to the manner in which these subjects are treated, the observer can hardly avoid being impressed by the stern realism with which the stories have been told, and by the often almost repulsively exaggerated manner in which that realism has been expressed. In a few examples he will meet with, it is true, ideality, suavity, and a certain sensuous yet pathetic grace, associated with a refinement in the forms appealing to alike spirit of feeling and culture in those whom such examples may attract. But, in general, both artist and spectator would appear as if they felt called upon chiefly to affirm that sorrow is physical pain, and that physical pain compels our humanity to make known by physical signs what it suffers."

A very cursory inspection of the several works here described will show the justness of the author's observations—for example, Nos. 12 and 13 of what are classed under Section A. as "Special Incunabula," prints by the unknown master of 1457. The brutality of the torture which is being inflicted, and the action and expression of the executioners, are pictured with almost an exaggeration of reality. The same may be said—not to multiply instances—of the wood-cut (Section D.) 30, where the attitude of the sufferer is intended to convey, and succeeds in conveying, to the spectator the most cruelly painful idea of the severity of the punishment. There are others, again, where it is evident that expression and fitness of action have been to a certain extent disregarded, and only the attempt made to picture the event or illustrate its lesson in the completest form. It is thus with the very curious-coloured impression from a metal plate (Section C. 1) of the symbol known in the history of Art as "The Italian Trinity"—a misnomer, since the form is common to all early schools, and especially to that of Nürnberg. A reduced copy of this print is given, plate vi,* from which it will be seen that the object of the artist was to represent the symbol, and

* This copy is so far unfortunate that, by the process employed, the colours, "deep and shining red, and bright, almost gamboge-yellow-like ochre," &c., are all printed in a dark mezzotint shade, as is also the yellow hair of the figures kneeling below; the date, too, is not so legible as in the original, where it may be distinctly read 1464, and not 1452, as it appears in the copy.

that he was content to do this in the hardest and crudest way. A like indifference to form and expression is shown in the unique impression in the *manière criblée*, an impression known as "The Crucifixion of the Mazarine or Gutenberg Bible," of which a reduced facsimile is given in the frontispiece. In this the designer of the print has not only desired to tell the Scriptural history of the event by the usual group of mourners at the foot of the Cross and the presence of the Centurion and the soldiers, but has introduced the sun and moon, has taken pains to illustrate the legendary story of Longinus, who holds his hand to his eyes as he directs the spear, and tells, too, the fate of the forgiven and of the unrepentant malefactors, whose souls are received, the one by an angel, the other by a demon, who are seen descending from above. There is at times, too, an apparent sense of humour in these old prints which, however incongruous in modern eyes, was not considered inappropriate in an age when death itself was often pictured grotesquely. There are scenes in "The Ten Commandments and the Trespass of them" (Section B. 1) which are calculated to provoke a smile; and although the wood-cut (Section D. 12) described as belonging to the Block Book entitled *Quindecim Signa*, if rude in execution, is not wanting in a becoming gravity, the same cannot be said of all the cuts in that volume; thus, in "the tenth sign," not here described, where the graves are opened, the glee of the skeletons, and the rapid retreat of the two men whom they attempt to seize, is delineated with a pencil which somewhat borders upon the ludicrous. Some of the cuts in the differing editions of the *Biblia Pauperum* have an even quaint realism; thus, in the *Biblia Pauperum*, printed by Pfister late in the fifteenth century, is a representation of the deliverance of Jonah which it is difficult to regard seriously; the expression of relief experienced by the fish in getting rid of his disproportioned tenant is only excelled by the wan and meagre appearance of the prophet, who has not been released at all too soon from his uncomfortable prison. But neither in this nor in any other quaint rendering of the teachings of the Bible or the lessons of the Church was there the remotest idea of profanity, or the least intention to cast ridicule upon holy things. They are evidences only of the intense realism with which the facts presented themselves to the mind of the artists, and the literalness with which they accepted every article of their faith. And the Church acted wisely in giving to such work her patronage. The thoughts and legends thus intended to be conveyed were brought forcibly home to the minds of the people, who eagerly welcomed these generally inartistic productions. The uneducated middle and lower classes in the North, to whom works of a higher character were things unknown, learned to prize the cheaply producible pictures, image-prints, or "Helgen," which, printed off mostly on a soft and tender cotton paper, were distributed to the common people and children at the schools of the brotherhoods and convents. That so few of them remain to this day is, in the nature of things, inevitable; like children's books of more recent

times, they have been destroyed or have disappeared, and are now sparingly found, and seldom in duplicate, even in the most extensive and varied collections.

It is by no means easy to arrive at a decision as to the manner in which many of these plates were executed. Of the "Special Incunabula" (Section A.), the first and most interesting are a series of impressions from the engraved copper-plates which adorn the "Corona lucis" of the cathedral at Aix-la-Chapelle, the gift of Frederic Barbarossa, which date back as far as the middle of the twelfth century, and were not intended to be printed from at all. The *technique* of the plates *en manière criblée* is now tolerably well understood, but even our author himself owns that he has found it difficult to speak with certainty regarding some of the prints in Section C., which he has classed as "Impressions from metal plates engraved in relief as in the manner of wood-engraving." The "Prefatory Remarks" to this section should be read with attention. Especially would we commend the modest hesitation of the following passage to all amateurs who are inclined to satisfy themselves with a too hasty conclusion:—

"Believing as we do that many early cuts which a quarter-of-a-century ago were considered to be impressions from wood-blocks are truly from metal plates engraved in relief, we yet agree with Passavant rather than with Weigel that in some instances the works from both so closely simulate each other as to give rise to a considerable hesitation in forming a conclusion as to the origin of the print which may be under notice—i.e., whether it be from wood or from metal."

Even among those which Dr. Willshire has placed in Section D. Wood-cuts, some he tells us must only be doubtfully accepted. D. 55, *The Virgin and the Infant Christ on the Knees of St. Anna*, was spoken of by Dr. Waagen in terms which imply that he believed it to have been printed from metal. D. 56, a similar subject, from a wood-block, is surrounded by an ornamental framework, which has been executed in metal cut in relief. D. 58, *The Virgin and Child Enthroned*; D. 69, *St. James the Greater*, and D. 70, *St. Paul*, are suspected by the author to have been struck from similarly engraved plates; and there are others, D. 61, 62, 63, &c., whose origin is equally uncertain. Of the acknowledged wood-cuts, we refer to but one, D. 68, erroneously, we think, entitled *The Beheading of St. John*, for which title we would suggest *The Martyrdom of Saint Cosmo and Saint Damian*. It is spiritedly designed, and is remarkable for the very curious weapon wielded by the executioner; but its greatest interest lies in the fact that it is from a book printed at Nürnberg in the year 1491, and, as described by Thausing in his *Life of Dürer*, was the predecessor of the celebrated *Nürnberg Chronicle*. A volume containing ninety-one of the prints from this book is in the British Museum collection, and it is to be hoped that a full description of these prints will form a part of Dr. Willshire's further work.

Under Section E. are described some illustrations of peculiar and exceptional methods of engraving, or of producing impressions

from original plates and blocks which have been themselves engraved in the ordinary manner. E. 1 is an example of the extremely rare "Impressions in Paste." E. 3, of which a reproduction is given in pl. 10, is from metal, the form detached black from a white ground; it is, however, a comparatively modern impression. The illustrations which complete the Catalogue are not entirely satisfactory, but the fact must not be overlooked that a more elaborate and a more successful process would have added largely to the cost of the volume. The best are pl. 3, 4, 5, most interesting as typical examples of the *manière criblée*, though in 5 the inevitable absence of the colouring detracts from the effect. Pl. 7 is almost a failure, while the curiously designed letters on pl. 8 (two of which, by-the-way, were reproduced in full size and colour in Jackson and Chatto's *History of Wood Engraving*) might, we think, have been given in their original size. But these are minor defects in an admirable work for which again we must express our grateful obligations.

CHARLES HENRY MIDDLETON.

THE EARLIEST ROCK-HEWN MONUMENT IN ASIA MINOR.

Smyrna: Aug. 6, 1880.

Having recently visited the colossal figure cut in the cliffs of Mount Sipylus, near Magnesia, I beg to offer a few observations upon it.

The very remote antiquity of this monument, indicated by its extremely rude and misshapen character, is admitted on all hands. There can be no doubt that it is one of the earliest, if not the earliest, work of rock-hewn art extant in Asia Minor. Its peculiar character as a statue, engaged in the rock, places it in a distinct category from the sculptures at Nimphio, Boghaz Kioi, and Eyuk, now pronounced to be Hittite, which are all in relief, and gives it a claim to higher antiquity, inasmuch as representations of life in the round naturally preceded those incised in or relieved from a flat surface. It used to be regarded as the statue of Cybele, described by Pausanias as carved in the rocks near Magnesia; but of late it has been the custom to look on it rather as the representation of Niobe, mentioned by the same writer as also existing in Mount Sipylus—a view founded chiefly on the drops of water which, trickling from the rock above and falling on its head, give the figure the appearance of a woman weeping. These tears, however, are not continual. I have seen the figure perfectly dry. But my experience of it does not accord with the ancient tradition that it shed tears in the hot season (Pausan. viii. 2, 7). The monument has even been regarded, not as a rock-hewn illustration of the myth of Niobe, but as the very figure to which that legend owes its origin, and which suggested to Homer, who, as a native of Ionia, must have seen it, the lines in which he describes Niobe as turned to stone in Sipylus, and as still brooding over the sorrows with which the gods had afflicted her (*Il.* xxiv. 615). Others regard the Cybele and Niobe of Pausanias as identical, considering that the figure which was originally intended to represent the mother of the gods was subsequently, from the accident of the water trickling over its face, believed to portray "the all-wretched Niobe, ever weeping in her stony tomb." It is probable enough that the Greek and Roman poets mistook this figure for the Niobe. Yet a comparison of the passages in Pausanias will, I think, prove conclusively that he describes two distinct monuments. He says (iii. 22, 4)—"for the Magnesians who

dwell in the part of Sipylus towards the north have a statue of the mother of the gods, the most ancient of all statues, carved in the rock Coddion, which they declare to be the work of Broteas, son of Tantalus." His description of the rock which was traditionally that into which Niobe was transformed (*i.* 21, 3) is widely different. "I also, after ascending Mount Sipylus, have seen this Niobe. When viewed close, the rock and cliff do not present the appearance of a woman, either mourning or otherwise, but if you stand farther off you seem to behold a woman weeping, and oppressed with grief." As the passages in which Homer (*loc. cit.*), Sophocles (*Antig.* 823; *Electra*, 147), and Ovid (*Metam.* vi. 310) make reference to the effigy of Niobe in Sipylus are poetical rather than descriptive, I need not dwell on them. But Pausanias evidently describes two distinct monuments on Mount Sipylus; one, near Magnesia, representing Cybele, "a statue, and the most ancient of all statues," a statement which may possibly refer only to the statues of this goddess; the other, in no specified locality, but probably higher up the mountain, a mere rock, unshaped by art, whose resemblance to the disconsolate mother was discernible only when viewed from a distance. The converse of this description, however, applies to the Magnesian "statue," which from the plain below is hardly to be recognised as a work of art, seeming a shapeless mass in its recess in the limestone cliffs, though, on a nearer approach, its true character becomes most apparent. There can be no doubt that the Tash Souret, or "stone image," of Magnesia is the Cybele and not the Niobe of Pausanias, which has yet to be discovered in this grand, but unexplored, mountain-range which conceals many a monument of prehistoric antiquity in its bosom.

This colossal effigy of Cybele is so rudely chiselled, and has suffered, moreover, so severely from time as well as from the hand of man, that travellers are not even agreed as to its character—some taking it for a full-length statue eighteen or twenty feet high, others for a seated figure, while a third party regard it as a mere bust on a lofty pedestal. This view—broadly, I believe, by the Rev. Dr. van Lennep (*Travels in Asia Minor*, ii. 305)—is not borne out by the accessories, nor is it consistent with the extremely primitive character of the monument. Busts are rarely found in connexion with archaic art. Portraits in this form are of Roman date, and probably of Etruscan origin; certainly not early Greek. This view may be safely rejected as incompatible with an image of the great goddess of such remote antiquity as to be regarded by the Greeks as the earliest of all the statues of her. I would observe that the drawing given by van Lennep, and copied in Murray's Handbook, represents the figure as he fancied he saw it rather than as it actually exists.

The standing position appears at first sight to be borne out by prominent ridges in the rock at the back of the recess, which seem to represent folds of drapery reaching to the ground; yet a serious objection to this view is presented by the large squared mass of rock which projects below the bosom, and is unintelligible on the theory of an upright statue. To my mind there is not the least doubt that the figure was seated—the attitude of dignity and repose befitting the great goddess—and that the square projection in which van Lennep perceives a shelf for offerings to his bust is merely a rude representation of the knees, which are disproportionately elevated; so they appear, at least, to one who views the figure in front and from below. Viewed, however, from a high rock to the right, this disproportion in great measure disappears, and the goddess's lap is seen to be slightly depressed in front. Within the recess, on each side, are traces of a chair, roughly carved from

the rock, with its arm clearly distinguishable on one side. About four feet below the lap is a small ledge projecting about four inches. Here I in vain sought traces of the feet, "with shoes with turned-up toes," which Prof. Sayce saw last autumn (ACADEMY, October 18, 1879); no vestiges of feet are visible, though the figure in its chair here rests on a broader mass of rock as a pedestal. If the professor took the goddess to be standing, the shoes he describes would be at the very base, where a narrow ledge, just wide enough for one person to pass, projects in front of the recess. Here, it is true, the feet of visitors, treading close to the base of the monument, have worn a depression in the ledge which makes its outer edge appear to rise above the rest of the path. But this rise is continuous along the verge of the cliff beneath, without any projections at right angles to the monument which can be interpreted as feet. I feel, therefore, no hesitation in asserting that no traces of feet are now distinguishable. Though I could perceive no turned-up shoes, I do not presume to question the conclusion at which the learned professor has arrived—that this is a Hittite monument. The truth is that, originally of most rude and primitive art, it has suffered so much injury during the long lapse of ages that it admits of great play for the imagination; and it is more easy to be described by negatives than by affirmatives. Instead of the circle or halo with which the professor thinks the head was ornamented, I could see only a curved line in the roof of the recess, discoloured by water. On the other hand, he does not appear to have noticed the hair, represented in long parallel tresses, distinctly triglyphed in the rock on one side, and furrowed, though less distinctly, on the other. Unfortunately, the head is now a shapeless mass, the features being totally obliterated. The head leans somewhat forward. The chin projects so much as to suggest a beard—a fact noticed by Mr. W. Simpson. The short thick neck and the great breadth of the shoulders are also masculine features. But these peculiarities merely prove the unskilfulness of the sculptor. That the figure was intended to represent a goddess there can be no doubt. The hands meet over the bosom to conceal it, just as in the most archaic Etruscan *canopi* of women, and also in the primitive female head carved in the rocks near Smyrna which was discovered by Mr. F. Spiegelthal, and detached by me and sent to the British Museum in 1868. The tips of the fingers meet over the bosom exactly in the same manner, the thumbs being turned upwards; that of the right hand being most distinct in this Cybele. Its sex, then, which has been called in question, receives confirmation from the strangely uncouth yet most primitive effigy from "Homer's Cave" on the Meles. No ornaments, however, are now distinguishable on the neck or in the ears of the Cybele, as on the other rock-cut monument.

I am pleased to find that my views as to the Cybele agree in most particulars with those of Prof. Weber of this city, who is preparing for publication a monograph on Mount Sipylus, in which he will record certain discoveries of great interest recently made by him. One is the identification of the Hieron of Cybele, mentioned by Pausanias as below the Seat of Pelops; another, a very early town on the crest of the conical hill which commands the pass of Kavaklidéré, on the road from Smyrna to Nimphio.

GEO. DENNIS.

Queen's College, Oxford.

I wish I could have had the pleasure of showing my friend Mr. Dennis the boots "with turned-up toes" on the spot. According to the drawing I made there, they are on a level with the bottom of the niches on either side of

the chair in which the figure sits; for, with Mr. Dennis, I hold that this, and this alone, is the posture of the image. In order to see the boots, it is necessary to stand at a little distance on the right hand side of the figure, and then to feel the rock carefully in the places where the outline of the shoes has shown itself. The shoes are represented in very primitive fashion in profile, as though the feet of the sitting goddess had been twisted round so that their outer sides faced the spectator. The circle above the head of the figure, which I had seen through my binocular glass, was verified by my companion, Mr. Percival, who climbed upon the shoulders of the image. I made a drawing of the hair, which is clearly discernible only on the left side, where it is represented by three furrows and the remains of a fourth. With Mr. Dennis, I believe that the figure originally represented Kybelê; but can he suggest why it should have been made to face the north-west? I do not, however, think it is Hittite, but rather pre-Hittite, like the remarkable figure which he notices towards the end of his interesting letter. The necklace which ornaments the latter resembles the necklaces on the vases and figures of the Asiatic goddess found by Dr. Schliemann in the prehistoric strata at Hissarlik, as well as the breast-ornaments on the terra-cotta images of the same goddess recently discovered by Major A. P. di Cesnola in Cyprus. Very possibly they were affected by Hittite influence; but such rude sculptures as those of Boujah and Mount Sipylus seem to me necessarily anterior to the Hittite period itself in Lydia. I am not sure whether Mr. Dennis thinks that the Niobe of Homer, apart from the Niobe of Pausanias, is identical with this old figure of Kybelê. I do, but my reasons for doing so are too lengthy to give here. I interpret Pausanias to mean that the image, when one is near it, looks like a bearded man, not like a woman at all, much less one weeping; it is only at "a little" distance off (πορρωτέρω) that it may be imagined to be a woman with tears trickling over the face.

A. H. SAYCE.

NOTES ON ART AND ARCHAEOLOGY.

DR. SCHLIEMANN intends to commence operations on the site of Orchomenos in Boeotia, the prehistoric capital of the Minyans, next November.

A NEW work on Assyriology is about to be published by Dr. Wilhelm Lotz, one of the pupils of Prof. Friedrich Delitzsch. It will consist of an elaborate analysis and translation of the cylinder-inscription of Tiglath-Pileser, and will have the benefit of Prof. Delitzsch's revision.

M. SCHNEIDER has done a good service to that ever fresh subject in archaeology, the east pediment of the Parthenon, by the publication of his memoir, *Die Geburt der Athena* (Wien). He has collected first the literary sources concerning the birth of Athena, recognising properly the description of the incident in the Homeric hymn as the most suitable for representation in the higher art of sculpture. Then he has collected the painted vases on which the birth of Athena occurs, but mostly with a treatment suited to the notions current among the people. After discussing the numerous theories for the restoration of the central group, he turns to the marble cylinder, or puteal, at Madrid, of which he gives an engraving, contrasting it with the more important of the designs that have been proposed in modern times, six of which he reproduces. It can hardly be said that this was worth while, except in the case of the design of Mr. Watkiss Lloyd, which has some remarkable points in common with the Madrid marble.

WE understand that the success which has

attended the publication of the *Magazine of Art* has been so continuous and gratifying that the proprietors, Messrs. Cassells, are about to develop the magazine into the form which from the commencement they had hoped it might ultimately reach. In October next the number of pages will be further extended, and the size of the page considerably enlarged. The price will be increased to one shilling monthly.

As the German excavations at Olympia draw to a close, public interest increases on the question whether the sculptures there obtained are to be removed to Athens, where they would be easily accessible, or whether they are to remain at Olympia, to be a source of attraction and local gain. Naturally most people would wish them to go to Athens. But, it should not be forgotten that it is a difficult matter for a poor State like Greece to provide museums for everything that eager foreigners dig up for them. It is not long since the Greeks had the heavy expense of removing to Athens, arranging, and exhibiting the antiquities found by Dr. Schliemann at Mycenae. This they did in a most satisfactory manner, while spending large sums on their own excavations in various localities. No doubt the erection of a building at Olympia would cost nearly as much as one at Athens. But in the present case a local resident has offered to bear the expense, and, if it be finally decided to accept his offer, there will at least be this consolation, that so much the more money will be left in Athens to pursue such excavations as those at Eleusis, from which much is hoped.

A PLAN and description of the contents of the tombs at Palamidi are given in the new number of the *Mittheilungen* of the German Institute in Athens. Apparently, the tombs at Palamidi are of the same early age as that of Spata in Attica, but the antiquities found in them are of a meaner kind. There was no trace of a butterfly among them.

MR. WARRINGTON WOOD is engaged upon a marble bust of the Bishop of Manchester, in heroic size, which is to be placed in the Town Hall of Manchester. The work has been commissioned by admirers of the bishop in the Northern city.

IN a note printed in the *Proceedings* of the Society of Antiquaries, Mr. Edward Peacock has succeeded in running to ground the precise meaning of the word "osmund," which occurs not uncommonly in early account rolls and similar documents for a kind of iron. He shows that "osmund" meant the very best iron, used for the finest purposes, and that it was imported from Sweden, where "the osmund process" of smelting iron ore may be seen in operation at the present day. None of the archaeological dictionaries give information on the matter of any value.

THE STAGE.

EVEN in the dullest week of the dull season a word must be found in which to record the death of Mrs. Charles Kean, who for not much less than half-a-century was a more or less prominent figure on the English stage—who received her training at a time when the elder traditions of the theatre were yet living things, when the Kembles were persons to be seen in the flesh, and who survived to a period when classic fashions of acting were altogether at a discount and realism was accounted as beyond grace. To our younger playgoers Mrs. Charles Kean has been hardly more than a name, for she left the stage more than twelve years ago, and for many years before her retirement her art was chiefly displayed in long-familiar parts, and almost always in provincial places. Her performances even then were a survival. The *Daily News* of Monday, in a thoughtful leader, declares that, ever since her marriage with Mr.

Charles Kean, Mrs. Kean had made it her principal business to second and support her husband; and no doubt this is in the main true, though her performance of quite leading parts in *The Gamester* and in Mr. Lovell's popular romantic piece called *The Wife's Secret* shows that it was not her intention to be invariably subordinate. It is remarked, as an instance of her abnegation, that she was willing to play Queen Katherine in *Henry the Eighth* without the death scene, the honours being by this means reserved pretty closely for the representative of the Cardinal. Nor is this an unfair instance to cite; yet its significance must not be stretched too far, or it will be possible for the critics of another generation to maintain that Miss Ellen Terry was never better pleased than when she was subordinated to Mr. Henry Irving since she suffered herself to appear in *The Merchant of Venice* when that play was deprived of its fifth act—the act of light and graceful intrigue in which there is much that is telling for Portia. Moreover, when it is claimed for Mrs. Charles Kean that she voluntarily effaced herself for the further glorification of her lord, it is not fully remembered that she was not at all a young woman when she married him. She was already of a very mature age for the performance of the juvenile heroines either of Shakspeare or of Sheridan Knowles—she was thirty-seven, and had had nearly twenty years in which to perform them. At the theatre, even more than in ordinary life, a woman ages far more rapidly than a man. That is to say, she ages for professional purposes; for though it is a maxim of the theatre that an actress is the age she looks, and not the age she is, still it is difficult for a woman, even with the best intentions in the world, to look eighteen long after she is forty. A man can be a juvenile hero longer than a woman can be a juvenile heroine; and then, again, when it is no longer advisable for a man to endeavour to be a juvenile hero, there remain many plays in which he may yet impersonate the chief character. Dramatic literature bristles with excellent parts for middle-aged men and even for old men. It has comparatively few for middle-aged or old women. All this has to be taken into account when it is recollected that, during the later years of the appearance of the Charles Keans, it was generally Charles Kean who was to the front, and his wife who took subordinate place. We may say this, while not in the least impugning the statement of our contemporary that Mrs. Kean's wifely solicitude was ever on the alert for the opportunity to give glory to her husband. Mrs. Kean's own art is at the present time very difficult to define; the practice of it extended over so long a period, and it underwent changes with the lapse of time. Those who admired her the most claim for her that in a certain degree she united the virtues of the classic school with those of the realistic or romantic, or, in a word, of the modern school. She was educated at a time when measured grace and elegance of bearing, and when distinct and perhaps even too laboured elocution, were among the first necessities of a player who would attain distinction. She lived on—and acted on—to a time when those graces had got to be a little underrated, but when it was at all events deemed essential that some close reference to nature, even if it was sometimes a common nature, should be discoverable in performances that were meant to interest. Mrs. Charles Kean, as Miss Ellen Tree—fifty years ago—delighted the upholders of the old school, and as the wife of the younger Kean—thirty years ago—she satisfied the upholders of the new. Associated for nine years, from 1850 to 1859, with her husband in the control of the Princess's Theatre, she exercised some influence—and that in a direction that was wholly good—upon more than one person destined to rise to high distinction. Miss

Kate Terry, and soon after her Miss Ellen Terry, learned in some measure from Mrs. Charles Kean the secret of that excellent diction and appropriate bearing which of course only their original genius enabled them to wholly master.

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